DW BULLETIN

WINTER-SPRING SPECIAL 1987

JN-T: 'I have been persuaded to stay...'

DWB has an apology to make. It is not a retraction, and neither are we compelled to print it, but in the light of recent events we feel we should begin our most important leader ever by apologising to the BBC Director of Programmes, Michael Grade, who has erroneously been made the scapegoat of our—and indeed Fleet Street's—scathings over his decision to postpone DOCTOR WHO from his schedules for 18 months in 1985. Similarly, with the harsh criticism over the recently screened and controversial (to many) BBC series THE SINGING DETECTIVE, Grade has again been forced into the role of the accused, whereas the person responsible for originally commissioning this serial has again, somehow, evaded the attentions of Fleet Street's probing reporters (although, thankfully, the BBC itself recognised where to really point the blame when 'the accused' was put in the hot seat to answer viewers' criticisms on BBC1's Open Air on the morning of December 1st). Whether Grade was aware of the "sexually explicit" nature of episode 3 of THE SINGING DETECTIVE from the start or, more probably, it was brought to his attention late in the day—thereby forcing him to make a snap decision under extreme pressure over whether to allow it to be broadcast—we do not know, but it does appear that, once again, Michael Grade has had to bear the brunt of criticism as a result of seemingly incompetent decisions cast by his Head of Drama Series and Serials, JONATHAN POWELL !

It now materialises that Michael Grade has *always* been a keen supporter of DOCTOR WHO. Not only does he see the series as a mainstay of traditional British television, but his shrewd business mind tells him it would be foolish to contemplate dropping such a financially rewarding and globally popular institution. No other series on British television—and indeed the world—can boast such diversity of format as DOCTOR WHO, and it is very likely that Grade—akin with most fans of the series—viewed Season 22 only to find that same inexhaustible format was becoming stifled as a result of a "complacent" production team that had been with the series for five years, and were increasingly pointing DOCTOR WHO on a one-way journey to oblivion. It is also well-rumoured that Grade strongly disapproves of Colin Baker's interpretation of the Doctor—or rather, that forced upon the lead actor by the producer John Nathan-Turner's 'pantomimesque' ideals—and undoubtably at this time felt that in order for the show to revive its flagging popularity, a new production team and possibly even a new Doctor should be appointed. Although we are not, of course, privy to the exact course of events that subsequently occurred (circa winter '84-'85), we have attempted in the following to collate our own interpretation of what little we *do* know and, combined with feasible supposition, have pieced together a speculative 'jigsaw' which appears to fit perfectly:

BBC Head of Drama, Jonathan Powell, is believed to be notoriously anti-DOCTOR WHO, so imagine how John Nathan-Turner must regret the day he allegedly rushed to Powell's office to complain about his face being left off a promotional BBC Enterprises poster, featuring Colin Baker and intended for marketing in America. The incident may be totally irrelevant to this piece, but as it is thought to have taken place within the period in question (Winter '84-'85), it shouldn't be overlooked as a possible contributing factor towards DOCTOR WHO's subsequent downfall—certainly, it would have done nothing to endear Powell further to the series, instead perhaps serving as a reminder that he must get around to ridding himself of this bugbear of a series which his department was responsible for (ironically it was just over 21 years earlier that the then Head of Drama, Sydney Newman, devised the concept for a Saturday teatime adventure series to fill the gap between Sport and Juke Box Jury).

And so, presumably, Grade and Powell met soon after to discuss the latest series of DOCTOR WHO and their plans for the next. On one side there would be Jonathan Powell, who supposedly dislikes the show intensely and has also apparently experienced a side of the recently much-publicised character of Nathan-Turner, and on the other Michael Grade, who conversely is keen to continue DOCTOR WHO but can see the root cause of its problems and therefore possibly recommends that it would be for the benefit of the show for Powell to change the production team for Season 23. So Grade has informed Powell, probably much to the latter's dismay, that he has scheduled a new season of DOCTOR WHO (it should be remembered at this point that as Controller of BBC1 Grade had no control over the casting of actors or production teams—only scheduling), and the likely situation which proceeded was that Powell probably saw the reinstatement of John Nathan-Turner as a way of making DOCTOR WHO even *more* tired, thus increasing the pressure on Michael Grade to cancel the series altogether. And so, presumably, he dismisses Grade's well-intended advice and reappoints Nathan-Turner as the producer of DOCTOR WHO. Nathan-Turner then proceeds to commission writers (Wally K.Daly, Graham Williams...) and directors (Matthew Robinson, Fiona Cumming...) to fill his new allocation of the 26 episodes which will constitute Season 23. Grade, on hearing of this, possibly sees the only option left open to revive the show is to issue Nathan-Turner with the much-rumoured—and so far unsubstantiated ultimatum—*"Change Colin Baker and I will keep DOCTOR WHO at 26 episodes, keep him and I will cut it to 14"* (don't forget, Grade ONLY has control over the series' scheduling). What else could he do in a situation like this ? He couldn't cancel the series permanently, but yet he couldn't risk wasting valuable BBC resources and air-time on 26 episodes worth of the same tired old ideas.

Of course, we know that Nathan-Turner retained Colin Baker (who was still on contract), and maybe, in a fit of pique—or possibly because he genuinely believed that by giving the production team extra time in which to prepare the 14 episodes they would deliver a vastly improved set of episodes—in addition to Season 23 being cut from 26 to 14 episodes, DOCTOR WHO was suspended from our screens for 18 months. This also perhaps explains why Michael Grade went against accepted BBC etiquette and proceeded, in the ensuing months, to 'unprofessionally' continue to denounce the production team publically—BECAUSE THEY WERE STILL THERE, DESPITE HIS WELL-INTENDED ADVICE TO JONATHAN POWELL (ie: *"It's not the programme that's on trial—it's the production team"*, on the Jimmy Young radio show, among others) !

Well, Season 23 arrived—generally the same in production terms as its predecessor—so, not surprisingly, the resulting 14 episodes failed to "deliver the goods", and no one could have been happier than Jonathan Powell when the abysmal audience ratings started to filter through. Like many fans of the series, he probably thought *"This is it—the end for DOCTOR WHO"*! But no, despite the high level of importance Michael Grade attaches to viewing figures, we were amazed to have confirmed recently (see DWB#40) that he has sanctioned the go-ahead for a 24th Season of DOCTOR WHO and, in a letter to DWAS, hinted about some *"plans"* he had for the series but which he couldn't then reveal. Indeed, we know from our own interview this issue with DOCTOR WHO's creator, Sydney Newman, that the two met for lunch recently with ideas to ensure DOCTOR WHO's longevity very much on the agenda, and, as Grade's mentor (Newman, as Head of Drama in the BBC in the '60s, is deeply respected by Grade), we can be sure he listened to everything Sydney Newman had to say on the matter. Also, with Nathan-Turner himself making no secret of the fact that he had had enough of DOCTOR WHO and desperately wanting to move on to other projects (the EastEnders hot seat has since been filled !), and with The DOCTOR WHO Appreciation Society also currently undergoing its own regeneration of executive members, the path looked clear for a completely new era of DOCTOR WHO to begin. This belief was further fuelled on Saturday November 29th when The Daily Mirror published a report speculating over whether Colin Baker's contract was going to be renewed...

Just as all the signals were beginning to indicate the dawn of a new era, on the same day Nathan-Turner delivered this immortal and earth-shattering quote: *"I have been persuaded to stay..."*, and initial reports suggest this is up to the programme's 25th Anniversary in 1988 at least !

The full events of that turbulent weekend will probably never be known. Colin Baker had been booked to appear on Saturday Superstore and allegedly, the evening before, had been informed to censor any reference he was to have made about his future with DOCTOR WHO.

So WHAT went wrong ?? We are now back in the position we found ourselves in in 1985, only this time far more dire. Then, Nathan-Turner was content to remain as producer and didn't want to leave. Now the irony is that, for the last year, he has been assuring everyone someone else would be producer of DOCTOR WHO, but can't leave—BECAUSE JONATHAN POWELL STILL STUBBORNLY REFUSES TO MOVE NATHAN-TURNER ONTO ANOTHER SERIES !! Oblivious to his viewers' demands and BBC resources (or do they suddenly have money to throw away ?), Powell, in his seemingly inept and crazy logic (of the calibre we have been reading so much about in the Press' witch-hunt against the BBC), is reportedly adamant in keeping Nathan-Turner put, rather than risking him with another series, and more disturbingly is blatantly blackmailing DOCTOR WHO into a live or die situation it can't possibly hope to win, and to which Michael Grade will eventually be forced to submit.

WHO can possibly benefit from Nathan-Turner's continued reign ? The fans mostly disapprove of him because they see him as being responsible for DOCTOR WHO being cut to 14 episodes and cancelled for 18 months (not to mention the fact that only 1% of fans, in our last Readers Poll, expressed a desire to see him continue as producer beyond THE TRIAL OF A TIME LORD); the public—like most fans—obviously dislike his stle of production because only 10% of the viewing population—compared to over 30% exactly ten years ago—now bother to watch his shows (and then probably only to escape the moronic meanderings of The A-Team); but, most surprisingly of all the BBC itself—to whom Nathan-Turner has brought such bad press (Starburst, The Sun, The Standard, The Stage, The Listener)—mysteriously refuse to take any action in replacing him as producer (the BBC may have 'contemptuously dismissed' Eric Saward's allegations of Nathan-Turner's behaviour in their official statements, but the fact is there have been NO legal repurcussions and so it seems not unreasonable to assume that everything Saward said was TRUE) !

DWB finds it almost impossible to believe the nefarious chain of events that appear to have taken place. WHY can't the higher echelons of the BBC rebuke what appears to be Jonathan Powell's gross abuse of BBC resources and his failure (or shrewdness ?) at interpreting his viewers' needs ? Better still, let's hope he will be offered Jeremy Isaac's soon-to-become vacant post as Head of Channel 4 before it is too late to move Nathan-Turner, because otherwise it seems that the only thing that *will* dislodge Powell's dogged insistence in retaining John Nathan-Turner as the producer of DOCTOR WHO is a nuclear explosion !!

(WE WOULD STRESS IT HAS BEEN IMPOSSIBLE TO OBTAIN A COHERENT EXPLANATION FROM AUTHORITIES AT THE BBC AND THEREFORE WE HAVE HAD TO MAKE A NUMBER OF ASSUMPTIONS AND THE FOREGOING ARTICLE CONTAINS A LARGE AMOUNT OF CONJECTURE, ALBEIT WE FEEL CONJECTURE BASED ON PLAUSIBLE GROUNDS.

OBVIOUSLY WE WOULD BE EXTREMELY DELIGHTED TO HEAR FROM ANYONE WHO CAN CONFIRM PRECISELY WHAT 'HAS' BEEN GOING ON AT THE BBC FOR THE LAST TWO YEARS...)

SEASON 24

Season 24 of DOCTOR WHO will go into production this spring, probably in March for autumn transmission, and once again is believed to comprise of 14 episodes. At the time of going to press no new script editor has yet been appointed, although Philip Martin has been asked to prepare a storyline for the third and final chapter in the Sil saga. Ron Jones is the only director booked so far, although a Crossroads insider has informed us that Nick Mallett—who has been directing episodes of the Midlands soap—has hinted he will be doing another DOCTOR WHO in the spring.

Colin Baker's contract is believed to have been renewed — but not for the usual 2 years—as has Bonnie's for one year only.

'HOT' AIR

Fans from the Merseyside Local Group, headed by Graeme Wood, were questioned on BBC1's Open Air on December 8th about their views on TRIAL OF A TIME LORD and whether they felt it was the improvement that had been promised. All voiced a general dissatisfaction with the overall consensus being that it was too complicated—for fans as well as general viewers—and ended with a lot of loose ends. When asked about Bonnie Langford, they said, *"Well, she's better than what we thought she would be"*, to which the consistently patronising interviewer, Patti Caldwell, replied, *"That sounds like a rather kind response ?"*, and she drew her own conclusion that the fans give the season, *"...pretty much a thumbs down"*.

Attention then turned to the stony-faced duo of Pip and Jane Baker who, true to form, dismissed the panel's criticisms in declaring, *"Well, it's a rather different reaction from the one we've had so far from fans who have contacted us or written..."* of course forgetting that the final episode only went out on the previous Saturday evening and that now was Monday morning! They continued to display their usual aversion to criticism of their work, though fortunately Jane Baker's overt and unprofessional pandering to JN-T—as witnessed at conventions—failed to rear its ugly head. She finished by saying: *"We've also enjoyed working on it (DOCTOR WHO)—until today ! I'm not so sure now"*, which hopefully means they won't be tempted further by the vacant script editor's post. However, in a live telephone link-up at the end, JN-T was asked if he was staying: *"Yes I shall be. I'm absolutely delighted about it"*, he said.

NEWS IN BRIEF

THE TARDIS PROP *was auctioned recently for the annual Children in Need appeal in November, raising an impressive £3,100. The police-box, bought by Alexandra Patrick, will be exhibited in his Birmingham motor museum (and presumably a new Tardis will be constructed for Season 24 ?).*

AUSTRALIAN fans have given an overwhelming thumbs - down to Colin Baker in their annual Australasian DOCTOR WHO Fan Club survey.. Of over 300 people who voted, only 3.8% placed Colin as their favourite Doctor (compared to Tom Baker on 30% and even Peter Davison with 20%). An alarming 40% feel he should have stepped down by the end of Season 23 with many describing his acting as either poor, very poor or over the top.

THE RATINGS *up to episode 11 of THE TRIAL OF A TIME LORD read as folows (incidentally the consistently worst set of ratings in DOCTOR WHO's entire history):*

MYSTERIOUS PLANET(1)	*4.90m(69)*
MYSTERIOUS PLANET(2)	*4.87m(75)*
MYSTERIOUS PLANET(3)	*3.92m(98)*
MYSTERIOUS PLANET(4)	*3.72m(97)*
MINDWARP.........(1)	*4.78m(76)*
MINDWARP.........(2)	*4.60m(87)*
MINDWARP.........(3)	*5.15m(87)*
MINDWARP.........(4)	*4.98m(84)*
TERROR'VERVOIDS..(1)	*5.23m(85)*
TERROR'VERVOIDS..(2)	*4.75m(93)*
TERROR'VERVOIDS..(3)	*5.34m(86)*

FRANCE is purchasing episodes of DOCTOR WHO—for the first time ever—and most stories from ROBOT to INVASION OF TIME will be shown there from January (apparently SONTARAN EXPERIMENT, ANDROID INVASION, MASQUE OF MANDRAGORA and HORROR OF FANG ROCK were rejected by the buyers on the grounds that they were too boring).

BBC ENTERPRISES *have finally instructed that 'shop' in Wapping to cease trading under the DOCTOR WHO banner. (At least it will save you that nasty slog over dock land and picket lines to purchase what, after all, can be picked up in most high streets anywhere in the country)!*

THE NEW VERSION of the theme music was allegedly delayed because of a dispute between BBC Enterprises and JN-T—the latter of whom lost his fight to have the neon logo hologramized onto the sleeve. It features, and far more attractively too, the classic diamond logo.

ELISABETH SLADEN, *Nick Courtney and Nigel Robinson attended the funeral Of Ian Marter who passed away at the end of October.*

Nigel has confirmed that Ian had completed THE RESCUE, with very little work needing to be done on it.

Jeremy Bentham pays tribute to Ian later on this issue.

DENIS CAREY, the actor who appeared in several DOCTOR WHO stories of recent years (SHADA, KEEPER OF TRAKEN and TIMELASH), sadly passed away in September aged 77.

DWAS *are to stage their next ambitious convention ... on a ship taking guests and attendees to the Hook of Holland. (But will the registration fee include the return journey ?!).*

DWAS have named their new Co-ordinator as Andrew Beech, a name well known to DWB, and we are sure he will maintain, if not surpass, the excellent standards set by his predecessor Tony Jordan when he takes up the post in January.

OPEN AIR recently screened the opening titles of an ancient edition of Blue Peter which featured an outtake of two Daleks (one black and presumably from the era of THE DALEKS' MASTERPLAN) gliding aimlessly around a bare studio floor. As this clip was selected by chance, who knows what else might be lurking deep down in the archives?

MONSTERCON II *at the Adelphi Hotel in Liverpool was another great success for Graeme Wood and Co., despite the irony that Bonnie Langford was staying at the same hotel (she was appearing in Peter Pan around the corner) yet still couldn't be persuaded to join the event, even for the premiering of her debut DOCTOR WHO episode !*

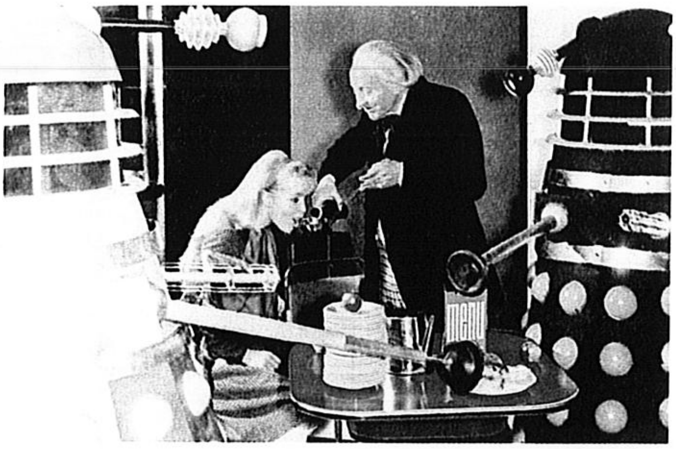
Phoenix Promotions were forced to cancel their Monochrome Time Travellers at the last minute due to poor response, probably due to the memories of CyberCon, the close proximity to Yuletide and the clashing of dates with episode 14 of TRIAL.

CMS are currently devising a new format to replace their current Space & Time at the end of its Jon Pertwee releases. The Tom Baker years will switch from loose-leaf to magazine format and will cover ground that the make-up of Space & Time prohibited.

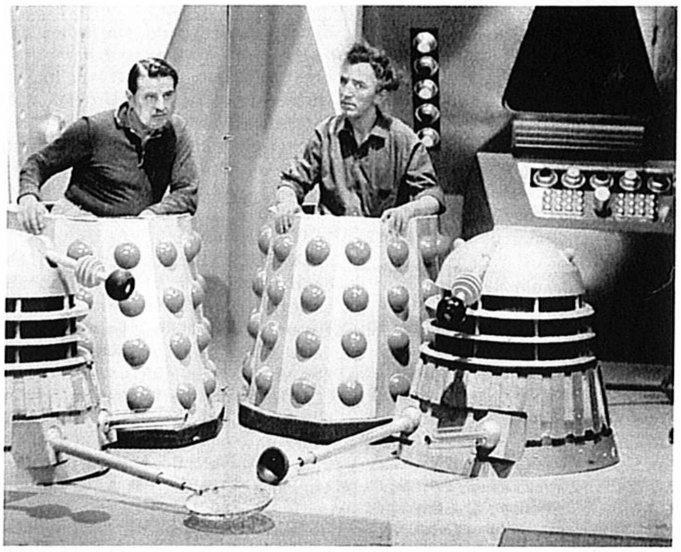
QUOTE: *By Colin Baker on Saturday Superstore's pop panel on Nov 24th commenting on the new Communards video: "I thought the song was very kind of like something out of Kismet jazzed up a little bit, and it was shot incredibly boringly"!*

THE TARGET SCHEDULE up to our return in June looks like this:

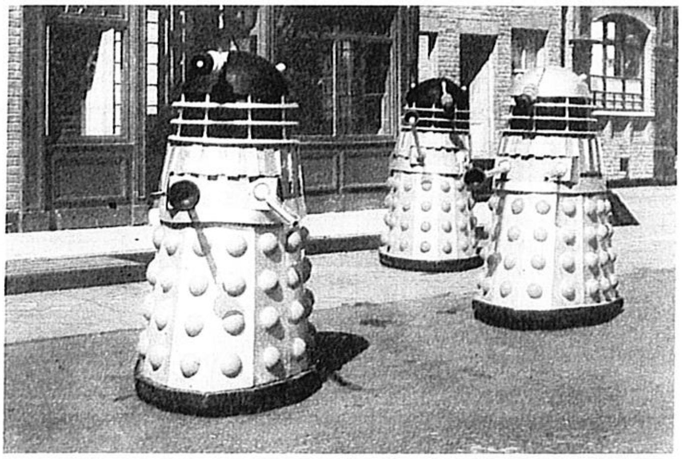
JAN: THE SPACE MUSEUM(Jones)
FEB: THE SENSORITES(Robinson)
MAR: REIGN OF TERROR(Marter)
ARP: THE ROMANS(Cotton)
MAY: AMBASSADORS OF DEATH(Dicks)
JUN: THE MASSACRE(Lucarotti)
(JUL: THE MACRA TERROR(Black)
(Paperbacks follow 5 months on).



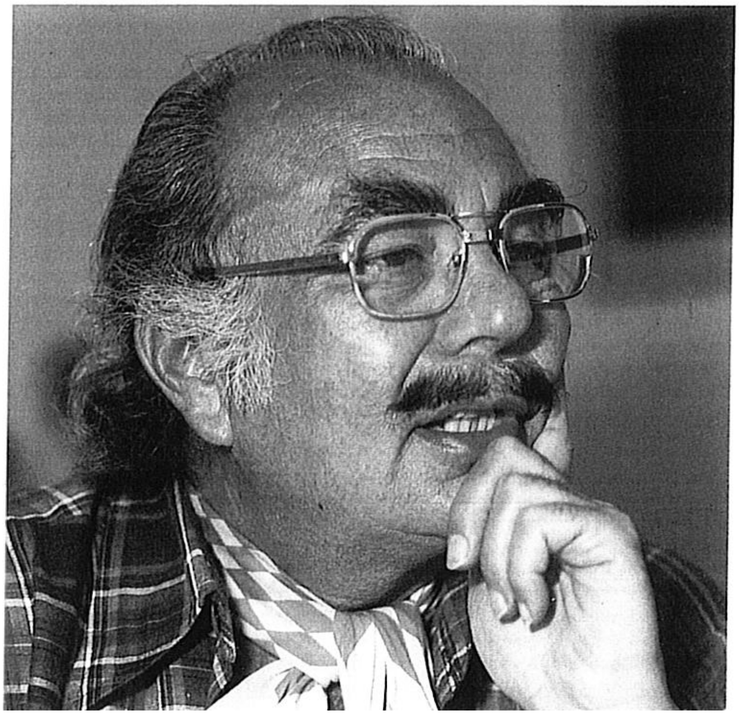
THE DALEK INVASION OF EARTH(1964)



THE POWER OF THE DALEKS(1966) Robert Jewell and John Scott-Martin



THE EVIL OF THE DALEKS(1967)



SYDNEY NEWMA

»THIS ISSUE«

COVER: The Doctor(William Hartnell), Ian(William Russell), Dyoni (Virginia Wetherell) and Alydon (John Lee) contemplate war against THE DALEKS(1963). (Photo copyright Raymond Cusick)

2-3: NEWS-We report on all the latest happenings in the W H O niverse

4: PHOTOS copyright The Photo Source and Jane Bawn (The Observer)

5: INTERVIEW-Nigel Robinson with his annual update on the book front.

6-7: LETTERS / AN UNEARTHLY REVELATION UPDATE-All the facts from Season 23 to bring your definitive guide to DOCTOR WHO up to date.

8: YOUR VIEWS ON SEASON 23: Mysterious Planet — Terror of the Vervoids.

THE BLACK AND WHITE YEARS OF DOCTOR WHO

COVER: Artwork by 'StuArt'.

2-7: THE SYDNEY NEWMAN INTERVIEW (Part 1).

16-19: THE MISSION TO THE UNKNOWN - Adapted by Rosemary Howe.

20-25: TROUGHTON AND THE DALEKS by Justin Richards / POWER OF THE DALEKS(2-6)-Stills courtesy of Christopher Barry, Synopsis compiled by Jeremy Bentham.

26-29: THE SYDNEY NEWMAN INTERVIEW (Part 2).

BACK COVER: Artwork by Phil Bevan.

9-10: READERS POLL / SERIES SURVEY-Your 1986 Polling Form.

11-12: REVIEW OF 1986 - Jeremy Bentham pays tribute to those who left us over the year and we look at the Ins and Outs of 1986.

14: BACK ISSUES / POSTER OFFER-Your chance to catch up on those issues you've missed at knockdown prices, plus details of our latest Poster Offer (Don't forget our new temporary address !).

14-15: TERROR OF THE VERVOIDS and THE ULTIMATE FOE: We bring our batch of Season 23 reviews up to date with a look at the last 6 episodes and an overall assessment of the 14 episodes.

CONTRIBUTORS THIS ISSUE: Christopher Barry, 'Dalek'Dave Baston, Jeremy Bentham, Phil Bevan, Marion Breeze, Tony Clark, Tim Collins, Raymond Cusick, Stuart Glazebrook, Antony Howe, Rosemary Howe, Sydney Newman, Justin Richards, Nigel Robinson.

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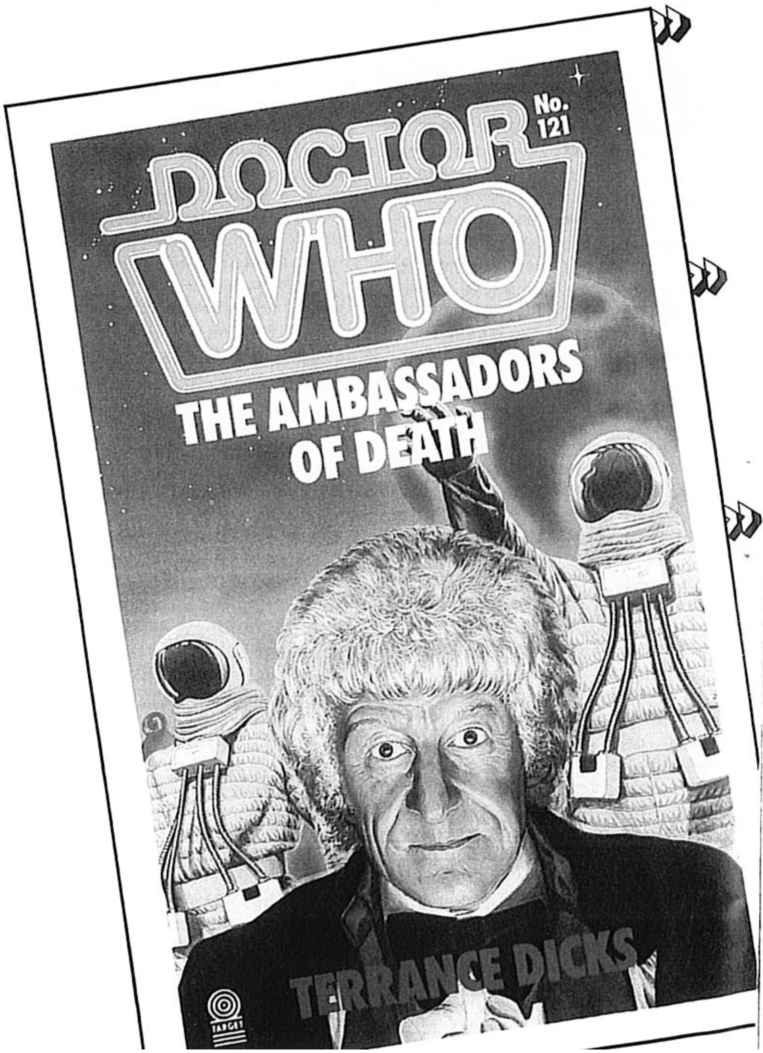


OUR ANNUAL UPDATE ON EVERYTHING THAT'S NEW ON THE BOOK FRONT WITH TARGET BOOK EDITOR...

NIGEL ROBINSON

HOW HAVE THE LAST 12 MONTHS BEEN FOR W.H.ALLEN'S DOCTOR WHO SERIES SINCE WE LAST SPOKE TO YOU ?

It's been very successful. Sales have finally picked up again—obviously they went down a bit when the show was off the air as they always do. The show was off the air for 18 months this time so it's been quite a depressed 18 months as far as sales go. Now they've picked up and we've got lots of exciting new novels coming out—the 18 months has given us an opportunity to catch up on the old William Hartnells and Patrick Troughtons, and we're also getting around to completing the full run of Pertwee stories.

WAS IT YOUR DECISION TO PUT JON PERTWEE'S FACE BACK ON THE FRONT COVER FOR THE LAST OF HIS NOVELISED STORIES ?

Yes it was. I had a word with Jon Pertwee himself and he quite liked the idea as it was the very last Jon Pertwee story to be novelised.

YOU SAY THAT SALES WENT DOWN QUITE CONSIDERABLY. WAS THERE ANY STAGE WHERE W.H.ALLEN CONSIDERED CLOSING DOWN THE TITLE ALTOGETHER ?

No. They went down quite a lot but the sales were still quite healthy.

THE 18 MONTHS GAVE YOU A CHANCE TO CATCH UP ON SOME OLDER STORIES BUT THE LATEST SEASON OF 4 STORIES WON'T TAKE VERY LONG TO NOVELISE ?

Well, it's debatable whether it's 3 stories or 4 stories but we are doing 4 books. They will form a mini-series called **TRIAL OF A TIME LORD 1, 2, 3 and 4.** Each one will have a subtitle which aren't actually confirmed but most probably the first one will be called 'The Mysterious Planet', the second 'Mindwarp' and the third one may be called 'Terror of the Vervoids' but that's not a final decision yet. The latter will cover the first 4 episodes starring Bonnie Langford and the final 2 episodes haven't, as yet, got a title.

'THE ULTIMATE FOE' ?

People have been saying it's going to be called 'The Ultimate Foe' but no decision has been made as to whether it's going to be called that or something else. There are at least three alternative titles floating around at the moment.

AND WILL THE BOOKS END ON THE CLIFFHANGERS AS WITH THE T V VERSION ?

I haven't issued an instruction to the authors to end each book on a cliffhanger. I rather suspect each book will do and hopefully at the beginning of each book there will be a short resume of what went before, and hopefully the books will be released in chronological order.

AND HOPEFULLY 'VENGEANCE ON VAROS' WILL BE OUT BEFORE 'MINDWARP' ?

Philip is about to deliver his manuscript for **VENGEANCE ON VAROS** and it is very good from what I've seen of it. He has managed to include quite a lot that was cut out of the original screen version and instilled quite a lot of humour which some people think may have been missing in the screen version.

IN AN EARLIER ISSUE YOU MENTIONED YOU HAD SOMEONE SPECIAL IN MIND TO NOVELISE 'MYSTERIOUS PLANET' ?

Yes, that someone special was Terrance Dicks. Originally Robert Holmes was going to do it, then he died and the obvious candidate was Terrance who was a very close friend of Bob's and also loves novelising Bob Holmes' scripts. I think some of Terrance's best novelisations have been novelisations of Bob's scripts.

WITH TERRANCE DICKS NOW IMMERSED AS A SUCCESSFUL CLASSICS PRODUCER, IS HE STILL HAPPY TO FIND THE TIME FOR WRITING WHO NOVELS?

He loves doing novelisations as he feels very close to WHO.

THAT BRINGS US TO IAN MARTER WHO, WITH TERRANCE DICKS, WOULD SHARE NOVELISING THE STORIES THAT THE ORIGINAL AUTHORS DIDN'T WANT TO WRITE . OBVIOUSLY HIS DEATH IS A GREAT LOSS TO W.H.ALLEN ?

It was a significant loss to me because Ian was quite a good mate of mine, but yes, it is a loss to W.H.Allen. Our relationship doing the books was much more a personal relationship than a professional relationship. He would often ask for something to do: for example, **THE REIGN OF TERROR** happened because he was very anxious to do a William Hartnell story and I believe in giving people what they want and it turned out very well indeed. And **THE RESCUE**, which he was working on when he died—I haven't seen it yet though I believe it is finished—was done as a sort of reward when Ian managed to complete a non-**DOCTOR WHO** novelisation for a film in just 9 days. It's the novelisation of a film called Tough Guys which is coming out and the book will come under the Star imprint. He managed to write it in 9 days and it's a very well written novel and I gave him **THE RESCUE** almost as a reward for that.

I READ RECENTLY THAT VIRGIN ARE ON THE VERGE OF BUYING OUT W.H.ALLEN ?

You read it wrong—W.H.Allen are buying Virgin Books ! Obviously Richard Branson thinks W.H.Allen are very capable of handling the Virgin booklist.

WILL YOU BE INVOLVED WITH ANY OF THE VIRGIN TITLES ?

I may be involving myself with some of the Virgin titles but I won't be taking over the Virgin list.

ONTO YOUR BOOKS NOW AND WE HAVE 'THE SENSORITES' COMING OUT SOON . DID YOU ENJOY WRITING IT ?

I loved writing it. I love William Hartnell and I also think **THE SENSORITES** is a very well written and very under-rated story.

IN THE ORIGINAL TELEVISION VERSION OF 'THE SENSORITES', THE VILLAIN MYSTERIOUSLY VANISHES IN EPISODE 6 WITHOUT RECEIVING HIS COMEUPPANCE, BUT DOES HE EVENTUALLY GET PUNISHED IN YOUR VERSION ?

I haven't dramatically altered the plot. I tried to add a little more depth to it at the end of my novel but he does actually disappear in pretty much the same way. I don't think the book is a straightforward translation of the TV version and I've tried to add a lot more character into it. I've tried to look a lot more deeply into the character of Susan in particular and tried to look at her reasons for doing what she does do and the fact that in **THE SENSORITES** she finally grew up.

YOU OBVIOUSLY ENJOYED YOUR FIRST EXCURSION INTO BOOK WRITING AS YOU ARE NOW EMBARKING ON THE NOVELISATION OF 'THE TIME MEDDLER'. WHAT MADE YOU CHOOSE THIS PARTICULAR STORY ?

It's one of my very favourite stories and in total contrast to **THE SENSORITES** which is very much a straight drama story—very heavy in places—whereas **THE TIME MEDDLER** is the exact opposite and full of very, very subtle humour. It's a very 1960s story and a great joy to write.

ONE MIGHT HAVE ASSUMED THAT 'THE TIME MEDDLER' WOULD BE AN IDEAL TYPE OF STORY FOR DONALD COTTON TO NOVELISE ?

Donald was never in the running to do **THE TIME MEDDLER** at all.

OF COURSE 'THE TIME MEDDLER' WAS ORGINALLY WRITTEN BY THE LATE DENNIS SPOONER. WAS HE EVER APPROACHED TO NOVELISE ONE OF HIS TALES ?

I chatted to his agent quite a few times and it was decided I should do **THE TIME MEDDLER** as Dennis did not want to novelise any of his own stories. As far as I know Dennis thought of himself much more of a script-writer and didn't want to cross over into book-writing.

WHAT OTHER STORIES DO YOU HOPE TO NOVELISE IN THE FUTURE ?

I really have no plans for novelising any **DOCTOR WHO** books after **THE TIME MEDDLER.** I think that will probably be my last **DOCTOR WHO** novelisation.

BECAUSE THERE AREN'T REALLY AN AWFUL LOT LEFT ARE THERE ?

There aren't. I reckon by about 1989 we will have exhausted all the **DOCTOR WHO** stories. Hopefully the programme will still be going on so there will be about 3-5 new books a year. There are also other areas we can branch out into like The Companions series.

BUT THEY WON'T BE AS COMMERCIALLY VIABLE AS THE MAINSTREAM NOVELISATIONS WILL THEY ?

Certainly it's no secret that The Companions books do not sell as well as the **DOCTOR WHO** books, but on the other hand they do sell very well indeed.

DOCTOR WHO DOES PLAY A MAJOR ROLE IN W.H.ALLEN'S TOTAL OUTPUT OF BOOKS EVERY YEAR SO WILL THIS BE A SIGNIFICANT LOSS TO W.H.ALLEN ?

No, because as I say we will be looking into other areas of **DOCTOR WHO**. You've also got to remember that Star Trek—as a TV series—has been dead for about 15 years now but books are still produced on Star Trek.

WILL YOU TAKE THE OPPORTUNITY OF UPDATING SOME OF THE COVERS AND PERHAPS EVEN REWRITING SOME OF THE NOVELS ALREADY AVAILABLE ?

New covers, yes, we might include, but I think it's highly impractical to rewrite whole books because it would cost too much. I also don't think that that many people would fork out £1 60, or whatever the price would be, for a new version of **THE DALEKS.**

I WASN'T NECESSARILY REFERRING TO 'CLASSIC' BOOKS LIKE 'THE DALEKS' BUT SOME OF THE PERHAPS MORE CHILDISHLY AND HURRIEDLY WRITTEN NOVELS LIKE 'ARC OF INFINITY' AND 'KINDA' ?

I dispute the fact that **KINDA** and **ARC OF INFINITY** are badly written. They are perhaps simply written which is not the same as badly written. You have to realise that **DOCTOR WHO** books are read by a wide age-group ranging from 6 up to 90-odd.

SO BY YOUR OWN STATISTICS MOST OF THE READERSHIP ARE ABOVE THE CHILDREN'S AGE-GROUP WHICH THESE PARTICULAR BOOKS APPEAR AIMED ?

I don't think it is childish stuff—it's simplistic prose.

WILL YOU CONCENTRATE MORE ON SPECIAL PUBLICATIONS ONCE THE NOVELS HAVE BEEN EXHAUSTED ?

No more so than we are doing at the moment but we have got a **DOCTOR WHO** Fun Book out next year by Tim Quinn and Dicky Howett. We've got no plans yet for another large-format book. There may be something coming, but we have no definite plans.

LAST YEAR YOU HAD HIGH HOPES FOR DOCTOR WHO—THE EARLY YEARS BEING A BEST-SELLER. DID IT MEET WITH YOUR EXPECTATIONS FINALLY ?

Yes. It didn't reach the best-seller lists, but when I said that I meant a best-seller in its own sphere and it was.

IF THE RIGHTS TO NOVELISE THE DALEK AND DOUG ADMAS STORIES AREN'T GIVEN THE BOOKS WILL DRY UP EVEN QUICKER. HAVE YOU MADE ANY ADVANCEMENTS IN YOUR HOPES TO SEE THEM NOVELISED ?

Not at the moment, but on the other hand I have not been concentrating on them. I've been looking at other areas of **DOCTOR WHO** to develop.

SO ONCE ALL THE OTHER REMAINING BOOKS HAVE BEEN NOVELISED WILL YOU >

JN-T "A FAILURE" WITH THREE DOCTORS

KAREN FLEMING, Oklahoma, USA

During the JN-T period people have seemed intent upon blaming the actors for the disappointments of the programme. First Tom Baker "stayed too long", then Davison just wasn't right for the part, and then Colin Baker—who was supposed to be the cure for what ailed the show—failed to produce the desired result. All of these are very wide of the mark, I believe, because the actors are being blamed for what they have little or no control over. When DWB began saying that Eric Saward was a bad script-editor I think the finger of blame began to point in the right direction, toward the production team, and when blame shifted to JN-T it really found the correct target, because the producer controls what goes into the making of the series. Some people put ultimate blame on the BBC for not giving DOCTOR WHO the budget they think the show needs—but it should be remembered that previous producers succeeded in making the show popular using similar or smaller budgets. It is also interesting that, with JN-T's consistently poor ratings compared to his predecessors—with perhaps a period of success at the end of Tom Baker's last series and at least part of Davison's first as the exception—JN-T has the dubious distinction of having FAILED with THREE different Doctors !!

Jon Pertwee made a big splash as the Doctor because everything around the Doctor changed with him—except the Tardis. Tom Baker also got a fresh start with new producer, script editor and format. All Colin Baker got was a new companion (or slightly used) and the SAME old ideas that had eventually dragged Davison down. When Colin started he had a problem similar to trying to win a sprint with 50-pound weights tied to each ankle. Had Colin been given the same kind of fresh start that Jon and Tom had—had JN-T and Saward had the courage to turn over their jobs to new people with fresh ideas right after JN-T hired Colin—I feel that Colin's first season would have had a much better chance for success, and very probably there wouldn't have been the present crisis.

It's interesting to note that the two people defending JN-T in DWB#39 both talk about his public visibility, his "high profile". But that has nothing to do with the substance of the job ! That's only a matter of style. Didn't most of JN-T's predecessors just quietly get on with the job ? JN-T may be a pleasant chap at conventions and other public displays, but that's NOT what he's paid to do.

The next producer—assuming there *will* be another—will have to be a miracle worker, but in the show's history there have been two such people, the first being Verity Lambert for taking a programme which wasn't expected to last more than a year and getting it off to a rousing start. The second would be Barry Letts for pulling the Doctor back from the brink of extinction in the early '70s. There might be a third. Let's hope the BBC chooses wisely and well.

'TRIAL' — WORST SEASON EVER

RICHARD FITZGERALD, GLASGOW

TRIAL OF A TIME LORD is the worst season I have ever seen. To those who are already forming the words "Season 17" on their lips, may I add that if Graham Williams or Doug Adams had over a year to prepare a mere 14 episodes of material do you think they'd have done as badly as *this* ?!

And having read your interview with Colin Baker, I really am pessimistic about the next few years. Even with a new producer he'll *still* be there—if he had his way — until 1990, and I don't believe he has the ability to adequately carry the part, no matter who's in the driving seat in the production office. The following exchanges I found quite telling; "GL: Don't you agree it would be to the benefit of your character to have a new creative input ? "*It might be*". "GL: Do you not agree it is vital that the show needs an injection of new blood, if only to ensure its survival ? "*Possibly*".

Possibly ?! And any new blood is also going to have to deal with bubbly Bonnie! Getting shot of JN-T's legacy of "talent" will have to be priority number one if the programme has any future at all !!

"COLIN IS AS BAD AS TOM AT HIS WORST" !

DALLAS JONES, Sydney, AUSTRALIA

In #40 I don't think Tim Collins covered all the reasons for the poor ratings. What about the public's memory of the previous season and how bad that was, and also that Colin Baker continued on as the Doctor ? As Nick Stanton said in #39, "He turns in hammy, OTT performances". This might be alright for the stage and it is a prerequisite for panto, but for television it does not work. We saw what happened when Tom Baker was not kept under control, and Colin is *as* bad as Tom at his worst ! I think the public have not taken to Colin as readily as many believe. I think a complete break is needed, not just a new producer and script editor, but a new front man for the show—just think of the publcity that could be gained !

On John Jeffrey's comments about DWM, I tend to agree. The letters on the average *are* sycophantic, but there are occasionally some interesting ones. The errors that John Jeffrey found *are* inexcusable when you consider they were written by fans. The Gary Russell review of The Companions is quite strange when you consider on the same page he calls The DOCTOR WHO File inadequate—is this just an abberation ? The main point about John Jeffrey's article I disagree with is the comment that it is not true that Susan was the Doctor's Grand-daughter. In THE SENSORITES the Doctor even tells the Sensorites that Susan is his grandchild. Otherwise, his comments on Marson's writing style I quite agree with, along with his general comments at the end .

ROBERT HILL

FOLLOWING LAST MONTH'S LETTERS PAGES, WEST MIDLANDS FAN ROBERT HILL WISHES TO MAKE THE FOLLOWING ANNOUNCEMENT :

"I wish to make it clear that I did not write the letter credited to me in last month's DWB and I do not know who did, or why they did it"

"LESS THAN EXCLUSIVE"

ANDREW WILLIS, LONDON W2

I was interested to read John Jeffrey's article on DWM in DWB#40, in particular his comments on Richard Marson's slightly less than exclusive interviews. It brought to mind the experience of a friend of mine who is a keen autograph collector. One day he decided to send the DWM interview with Caroline John (who played Liz Shaw) to be autographed by her. Not long afterwards he received a letter from Mrs.John stating that she was rather surprised to read this interview as she had no recollection of *ever* talking to the magazine. Curiouser and curiouser !

DREADED SIX MONTHS

ROBERT JOHN WILLIAMSON, Adel, LEEDS

I was very disappointed to hear that you are stopping publication for 6 months as I have only been reading your fanzine since #36/37. However, since I began reading, I have realised what little information I was receiving about DOCTOR WHO previously. I totally agree with your article about DWM, and I am dreading the six months when that will be my only source of WHO news—I am not a member of DWAS and do not intend to be.

TIME WILL REVEAL THE TRUTH

MAT PRINCE, GLASGOW

It will of course be a great shame not to see DWB for 6 months, but this bad news was far overshadowed by the announcement of Ian Marter's death. I was absolutely astonished. It's very depressing indeed. What a year 1986 will be remembered as.

This whole Saward v Nathan-turner business is utterly confusing—it's impossible to know what or who to believe. I'm just glad Saward has gone, I hope that Nathan-Turner will follow shortly, and I'm sure that time will reveal the truth in that unstoppable way that it has !

SAWARD'S CONTRADICTION

ROGER ELLICOTT, Gwent, SOUTH WALES

Having read the Eric Saward magazine in the Starburst magazine, I can quite understand him walking out of DOCTOR WHO, but I don't think he can place all the blame on what's happened to the series on the producer. If you've read the full interview you will know that he calls RESURRECTION OF THE DALEKS "The worst DOCTOR WHO story ever written". As the author he is entitled to say that, but considering he'd been the script editor for five years and that this particular story proved popular with both the public and Fandom, it makes you wonder if he *knew* what a good story was, let alone JN-T, especially as he script edited the likes of FOUR TO DOOMSDAY, WARRIORS OF THE DEEP and THE TWIN DILEMMA ! Now, I know RESUREECTION was a rip-off of EARTHSHOCK, but if it is a poor story then all I can say is I wish there had been a few more !

Therefore it would seem that not only

An Unearthly ooo

SEASON TWENTY THREE: 14 Episodes (TRIAL OF A TIME LORD season)

7A	6-9-86/27-9-86	'THE MYSTERIOUS PLANET'	4	Robert Holmes	Nick Mallett	John Anderson
7B	4-10-86/25-10-86	'MINDWARP'	4	Philip Martin	Ron Jones	Andrew Howe-Davies
ERIC SAWARD RESIGNS — NO NEW SCRIPT EDITOR APPOINTED FOR THE REST OF THE SEASON						
7C	1-11-86/22-11-86	'TERROR OF THE VERVOIDS'	4	Pip Baker & Jane Baker	Chris Clough	Dinah Walker
	29-11-86/6-12-86	'THE ULTIMATE FOE'	2	Ep 1: R Holmes / E Saward Ep 2: Pip & Jane Baker	Chris Clough	Michael Trevor

JN-T but Saward as well was unsuited for DOCTOR WHO and that the programme has been in the hands of a couple of people — for the past FIVE years — who just didn't understand it. With any luck, Season 24 will see the arrival of a production team who do. . .

REMEMBER THE CANADIAN FANS !

MARTIN PROCTOR, Ontario, CANADA

I do hope the sabbatical won't be too long. The Bulletin is without question the most informative source of current information on all things 'WHO-related. Also the interviews have been refreshing and the studio visits / Season 23 Previews have managed to recharge interest in the upcoming stories. The whole fanzine is truly a polished production, and the only real crib I have against DWB is one that I have against a number of 'zines, and that concerns the apparent disregard, or near contempt there seems to be for Canadian fans. They're ever out-and-out ignored, or lumped in with the Americans (a sad commentary on one of the first and longest - purchasing countries to carry the series). Canadian fans may not be as bombastic as some American fans, but they are loyal. (A protest of the cancellation was mounted with success outside the BBC's office in Toronto and managed to gain media coverage). My view is fairly impartial since I'm originally from England. I'm quite sure that the snubbing isn't intended, but I know from experience that it has caused some alienation.

Again I must commend you on the terrific job you've done against some fairly hostile (and unfairly so) opposition from the Beeb and DWAS.

Believe us, Martin, we Brits ARE truly grateful to Canada — not least for producing Sydney Newman (interviewed this issue...)

STARS, BALLOONS AND BORDERS

NICK COOPER, Leeds, WEST YORKS

The Beeb's 50th Anniversary has come and gone and we have indeed been conned again. The dreaded 90-minute version of THE CHASE failed to materialise as I half suspected. So what did ? A few minutes of (in places badly chosen, e.g: THE TWIN DILEMMA one) clips. Strange, the quality of THE DALEK INVASION OF EARTH looked okay to me, even though it was the famous "We are the bastards of Earth" (the Dalek voice must have had a cold that day !) bit.

Dear oh dear ! Is Paul Kirkley (#39) *really* serious ? So, TRIAL part 2 was the "best-ever moving picture" ? And there was silly me thinking the contenders would be something directed by Richard Attenborough or Orsen Welles ! Seriously, though , I find Paul's letter full of some of the most ludicrous comments I have ever read. How can you compare Colin Baker's present performance with Patrick Troughton ? And TRIAL 1-4 was certainly not "reminiscent of the Pertwee era" !

Paul also dragged up the (now old) "DWB is just critical of the DWAS because it's jealous of the new-look CT" argument. Those who say this obviously don't realise that pretty stars, balloons and borders do not a good newsletter make. It is the contents that matter, and here DWB wins hands down ! When CT looks like a copy of Smash Hits, perhaps it is indicative of the way that the Society (to which I no longer belong) is going. . .

AXE COLIN'S 'COSTUME'

KENNETH HORLOCK, Gillingham, KENT

The Colin Baker interview was interesting, especially the bits about Eric Saward and the comments about his costume. I haven't been all that happy with the way that, sice JN-T took over, each Doctor has sported a costume. It sets the Doctor too much in the 'superhero' mould, complete with a big 'S' on his chest, or rather 2 question marks on his collar ! The other Doctors didn't have a costume as such, just a way of dressing (Pertwee flash, Baker with a long scarf, etc...). I think it's about time Colin Baker was allowed to adopt this manner too.

Finally, as Marvel commemorate the 20th anniversary of the Cybermen with a special Dalek issue (!) thoughts turn to the much talked about anniversary publication, the WHO Dares CyberBook, or rather, whatever happened to it ?!

"WE WILL MISS YOU"

PHILLIP TRICKER, Sudbury, SUFFOLK

DWB shutting up shop for 6 months ? What will we do for WHO news ? That rag CT doesn't have as much as it could, and the Monthly is months late anyway !

You have provided a near excellent service over the past 40 months and we will miss you.

DWB#40 was, as ever, a fresh and entertaining read from cover to cover and the Colin Baker interview was much better than the excuse for one in the recent Monthly.

YOUR 'TRIAL OF A TIME LORD' VIEWS

MILES BECKINGHAM, LONDON SW4

At the time of writing, episodes 1-12 have been screened and I am happy (if somewhat amazed) at the quality of the production. Personally I feel the injection of humour to the season has worked very well. I have been watching this season in the presence of people best described as non-fans of the show and they have been laughing *with* me at all the right moments !

SIMON COLENUTT, Hebden Bridge, YORKS

After the big build-up and congratulative previews in a certain magazine (which in my opinion is just JN-T's mouthpiece) I was waiting for the "fabulous" season promised. I'm still waiting. 'The Mysterious Planet' seemed to have a lot of loose ends (was it important that Marble Arch station was being used ?) and episode 2 and 4 consisted of a lot of running about, getting captured and escaping again, all of which has been seen before but never with this lack of tension. The trial seemed to take place in a reject game show set with everything set up for the Doctor to "come on down"! 'Mindwarp' seemed as though it was rewritten from an earlier effort with large portions cut out, and with 'The Ultimate Folly' Pip and Jane Baker have proved their MARK OF THE RANI script wasn't a one-off and have produced a second abortive effort. Apart from cribbing the entire plot from the Alistair McClain film Golden Rendezvous and partly from NIGHTMARE OF EDEN, they have managed to fit in a number of cliches, some of the worst being "Haven't I met you before ?", "No, you're mistaken, I've never been to thingummy", "There's a sense of evil here. . ." and so on. Mel's debut was everything people feared it to be and the only noticeable improvement over Peri is that "Huh ?" doesn't appear in every sentence she utters !

MARTIN DONALD, WEST MIDLANDS

May I be the first to pronounce Season 23 a bloody disaster ? Viewers have been switching off — incredible, isn't it, particularly when Johnny Byrne hasn't written any of the episodes. But there you go, fickle bunch these viewer chappies. Couldn't have anything to do with the humour not being very funny, could it ? Or the limp direction ? Or the fact taht Pip and Jane Baker wouldn't know a three-dimensional character if it did a jig in the nude before the Archbishop of Canterbury and said three Hail Marys after lunch ?!

Am I the *only* person watching DOCTOR WHO these days ?

RAMON WILLIAMS, Dunfermline, FIFE

Having read #39 in which Daniel Blythe complains about the criticism you gave to 'The Mysterious Planet', I sometimes wonder if he and the rest of the other fans who are praising Season 23 are watching the same programme as me because when I am watching DOCTOR WHO I have to cringe with embarrassment as other members of my family tell me to turn that crap over to ITV ! You may think my family hate DOCTOR WHO, but having bought DOCTOR WHO videos that they have enjoyed watching, I know this not to be so. No, as with most other ordinary members of the public they are expressing their views on Season 23...and switching off !

A.MAYCOCK, Stockport, CHESHIRE

I would like to say how much I've enjoyed reading your magazine. It will be sadly missed, unlike this season's run of episodes. Talk about hiding behind the sofa, more like dying with embarrassment behind the sofa — no wonder people are watching The A-Team !

LES CHISWELL

It's not improving, is it ? The death of Peri was a good idea, though the episode was spoilt by Colin Baker and Brian Blessed's OTT acting. I think the JN-T era will be remembered for its colourful stories but confusing storylines. They are made confusing to cover-up weak and sub-standard plots. Sadly I agree with almost all you say in DWB. Oh well, here's to Season 24.

(Cartoon by MARTIN PROCTOR. For more of his work, see ad for 'Cosmic Hobo' this issue)

evelation UPDATE

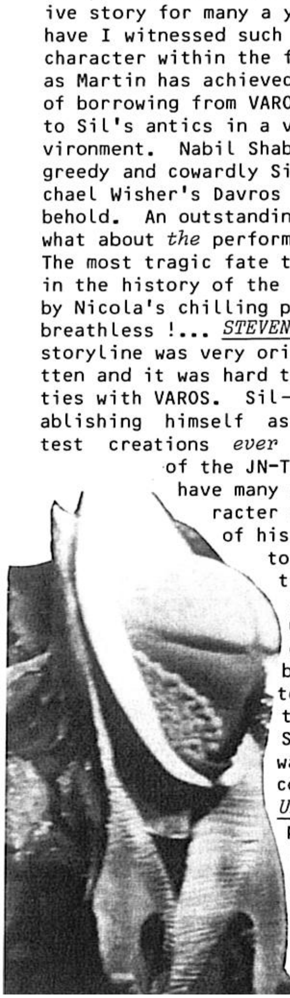
en Trew	Denise Baron	Dominic Glynn	Mike Kelt	Clare Graham	Stephen Jeffrey Poulter	Angela Smith	-
ohn Hearne	Dorka Nieradzik	Richard Hartley	Peter Wragg	Kevan Van-Thompson	Anna Price	"	Peri dies

ndrew Rose	Shaunna Harrison	Malcolm Clarke	Kevin Molloy	Ian Fraser	Karen Little	June Collins & Jenny Doe	Melanie joins
"	"	Dominic Glynn	"	"	"	Angela Smith	-

TRIAL ? OF A TIME LORD

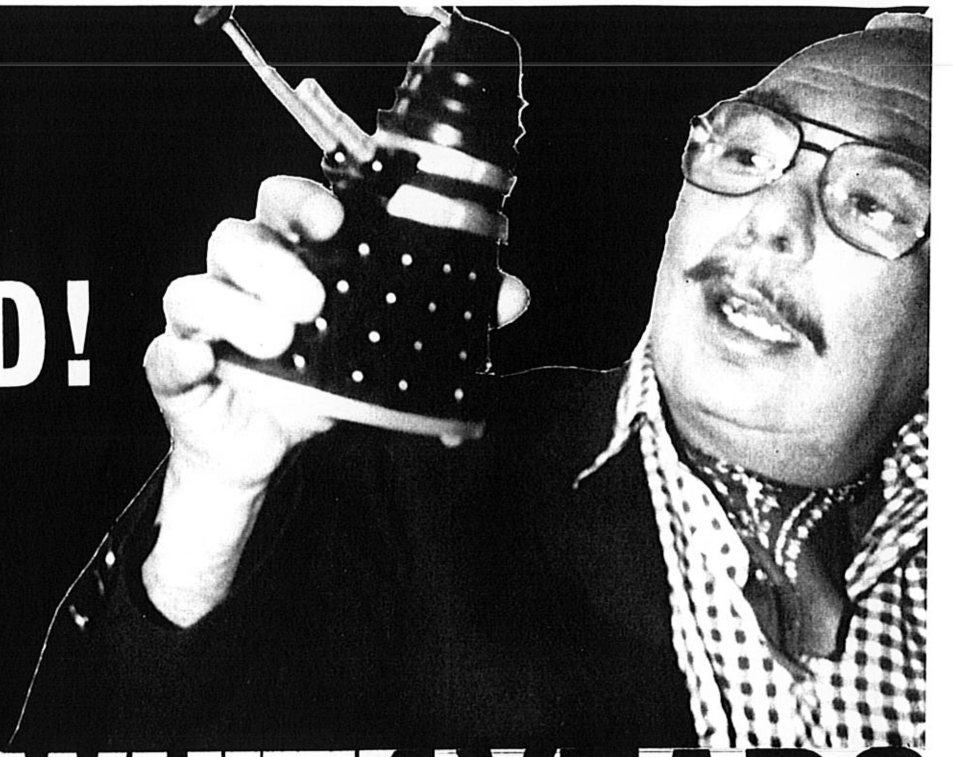
Your Views on 7B & 7C

DAVID GUEST: Having been bored senseless by the first four episodes, and left wondering if there was any future for the show, I was staggered beyond compare by 'Mindwarp'. Here was what we have been waiting for for quite some time — a coherent script, gripping plot, stunning acting (even from Ronald McDonald) and amazing incidental music. The trial was not intrusive, the special effects excellent, and there was acting in the top bracket from Christopher Ryan, Nabil Shaban, Patrick Ryecart and Brian Blessed. Couldn't help but feel Peri's departure was rather unkind, even though it was exceptionally moving. With Adric I merely felt we were getting rid of a little twerp and his death seemed almost expected, but with Peri we at last saw the genuine danger of being associated with the Doctor — curiosity killing the cat, in many ways. It had the same effect on me as if Sarah Jane had been taken over and destroyed by Eldrad, Tegan or Susan killed by the Daleks, or Polly and Ben murdered by the Chameleons. It was the sort of situation we frequently see the companions facing — but usually they are saved the next week. We've now been shown that quality *is* still possible — let's have it underlined ... *PHILIP SINGLETON:* Nothing could have prepared me for parts 5-8. Philip Martin has penned the most original and innovative story for many a year. Never before have I witnessed such a development of a character within the format of DOCTOR WHO as Martin has achieved with Sil. Instead of borrowing from VAROS, we were treated to Sil's antics in a vastly different environment. Nabil Shaban's portrayal of the greedy and cowardly Sil surpassed even Michael Wisher's Davros and was a joy to behold. An outstanding performance. But what about *the* performance in part 8 ? The most tragic fate to befall a companion in the history of the show and accompanied by Nicola's chilling performance left me breathless !... *STEVEN GRACE:* The actual storyline was very original and well written and it was hard to see any similarities with VAROS. Sil — as well as re-establishing himself as one of the greatest creations *ever* and *the* greatest of the JN-T era — was seen to have many more facets of character due to the presence of his 'boss': he was seen to be a crawler, a flatterer, a cringing coward, a contemptuous briber; nearly everything imaginable ! It is a credit to the marvellous acting skills of Nabil Shaban that so much was so convincingly conveyed. . . *ROBERT UNSWORTH:* The final part was probably the best episode I have ever seen. Killing Peri was one of the most sensible things JN-T has done for years — so much better than just marrying her off or dumping her somewhere, and Sil holds the distinction of being the only monster to have a costume redesigned and come out of it better ... *MARK SALTER:* Four episodes revolving around the brain operation of a slug I'm afraid does not make very riveting DOCTOR WHO. Yes, the climax *was* impressive, but Fleet Street and The Radio Times were guilty of ruining any surprise: "...another body will shortly be required. Whose will it be ?" ran the giveaway summary for episode four, with Nicola Bryant's name the very first in the cast list directly below ! ... *MAXWELL ROWAN:* The first 3 episodes were absolutely diabolical ! No plot, terrible acting, unconvincing monsters apart from Sil. The bland script failed miserably, making the whole thing murderously tedious. It really was embarrassing watching professionals like Brian Blessed acting their way through this muck. But the last episode was its saving grace and I would rate it as the best since CAVES 4... *ANDREW WILLIS:* I've quite liked the JN-T era up to now, but this must go down as one of the worst stories in the programme's history.



ALLAN TOOMBS: Parts 9-12 have been the best part of this season. Real mystery and suspense, a stalking killer, violent deaths, stunning action and a traditional monster. The direction would have made Hitchcock jealous and the script never faltered. Colin Baker was relaxed and in control and Melanie was enthusiastic and intelligent, but above all there was a brooding atmosphere of menace. For all who missed it, all I can say is "Can't you sense it...evil, there's *evil* in this place"... *BEN KEYWOOD:* The sets, effects and direction (especially the opening tracking shot over the metal stairs) were faultless and even the cliffhangers were good — and at last, a good companion !... *DAVID MASON:* On the whole it was a disappointment. Colin Baker gave a competent enough performance and Chris Clough's direction was fairly sound (apart from the scene where Laskey strolled up to a group of Vervoids so that they could kill her), but the bad points far outweigh the good. I do not eat my words over you know who. I've no doubt that Bonnie is wonderful in Peter Pan, but to use that as justification for casting her in DOCTOR WHO seems a little naive. In D W B#24/25 there was an article titled Continuity Cracking Up. On the basis of Trial 12 I would suggest that it has cracked. Does anyone else remember a line in GENESIS which ran "The Time Lords gave me three options and only one is left open: genocide". Conveniently we now learn of article 7 which contradicts this statement. Apparently it is alright to wipe out a race — as long as you have permission ! Eric Saward made some blunders, but compared to this one, Come back, Eric, all is forgiven !! . . . *JON LEWIS:* Oh, what the hell ! I had intended to write a long criticism of 'Terror of the Vervoids', but on reflection it just seems too sad and too silly to bother. . . *RICHARD FITZGERALD:* I had been steeling myself for the ordeal, but I found myself unprepared for the incompetent shambles that followed. Bonnie Langford was excruciating and I found I was looking away every time she appeared ! Pride of place goes to Pip and Jane Baker's 'scintilating' dialogue. Lines like "Oh, Janet, you make a wonderful cup of coffee" made me laugh out loud ! What really impressed me was the way the Bakers helped us to identify with all the characters by making this hi-tech 25th Century space cruiser setting conform as closely as possible to the concept of a 20th Century ocean liner (or am I giving away a trade secret in revealing this subtle point ?). I must admit that when those photos of the Vervoids were withdrawn from D W B#36/37, I thought it was purely an act of spite. I now realise it was simply an action to prevent the series being ridiculed (any sooner than it had to be) ! The Vervoids are unquestionably the most appallingly designed and executed race of monsters to appear since the fish people, discussing their schemes in accents reminiscent of the legendary Cockney Sontaran! How can the Doctor be accused of genocide when they are destroyed ? Does an artificially created mutation qualify as a race and how many times in the past has the Doctor wiped out an entire race ? And, what is it, exactly, about Colin Baker's face that causes the camera to zoom in on it at the end of every episode ? Discuss ... *PHILIP TRICKER:* I do NOT like the health food and exercise bit. I watch DOCTOR WHO for sci-fi drama — not aerobics classes. For an interplanetary liner, the Hyperion III was a little empty, don't you think ?... *DAVIL MASON:* By the end of episode 2 I was expecting the Vervoids to come in in 3 classes and Halliwell to be in league with the dumb variety !

SYDNEY NEWMAN NTERVIEWED!



THE BLACK & WHITE YEARS OF

THE POWER OF THE DALEKS Exclusive Pictures!

AND MORE...

The Sydney

INTRODUCTION: While most of us have become addicted to the errant Time Lord DOCTOR WHO during his colour years on BBC TV, it should never be forgotten that the first precious six years of his monochrome adventures laid down the magical template which the series has almost faithfully followed to date. The mysteriousness of '60s DOCTOR WHO — notably the first five seasons — is ironically enhanced by the loss of over 100 of those episodes which were junked by the BBC in the early '70s. Only through talking to people instrumental in shaping those formulative years, combined with photographic material and re-creations of the early stories by adapting into book form, can we hope to recapture some of that original DOCTOR WHO magic. We hope the next 22 pages will go some way towards fulfilling each of these, and we begin, appropriately, at the very roots of the series and the creator of DOCTOR WHO himself...

INTERVIEWED WITH TIM COLLINS IN NORTH LONDON LAST AUGUST

HAVING NOT YET BEEN PRESENTED WITH HIS COPY OF JEREMY BENTHAM'S 'THE EARLY YEARS', WE BEGAN BY SHOWING SYDNEY THE BOOK.

This photo is one of the best-ever taken of me...Oh, for crying out loud, I NEVER worked in Hollywood !

GL / TC: OH, JEREMY !

I *went* to Hollywood in 1938 and had a job offer from Walt Disney, but I couldn't get a work permit to work in the States, which is the best thing that ever happened to me.

Now, the piece you are going to do — is it going to be just a broad thing on me or is it going to be solely on the creation of DOCTOR WHO ?

GL: IT'S GOING TO BE ON BOTH: YOUR LIFE'S WORK AS WELL AS DOCTOR WHO.

Because you see, to me, DOCTOR WHO is just about the least important thing I've ever done in my life !

(BACK TO 'THE EARLY YEARS') Howard Thomas was a very nice man, but he's completely wrong to say I thought up DOCTOR WHO at ABC *(PAGE 34)*. You see, what Howard doesn't know is that when I was in Canada I was involved in a science fiction series, so it's been kind of a side to my nature (sci-fi, that is).

Oh, this is BAD ! Hugh Greene in 1960 wasn't a member of the Board of Governers of the BBC — he was the Director General ! A terrible mistake.

He's cleaned this bit up. Talking about Verity, it says here *(PAGE 40)* I wanted someone full of vinegar — I said I wanted someone full of piss and vinegar ! A handsome book, though — some nice photos. This is one of the best.

GL: WHAT TRIGGERED OFF YOUR ENTHUSIASM FOR BREAKING INTO TELEVISION AND THE ENTERTAINMENT FIELD ?

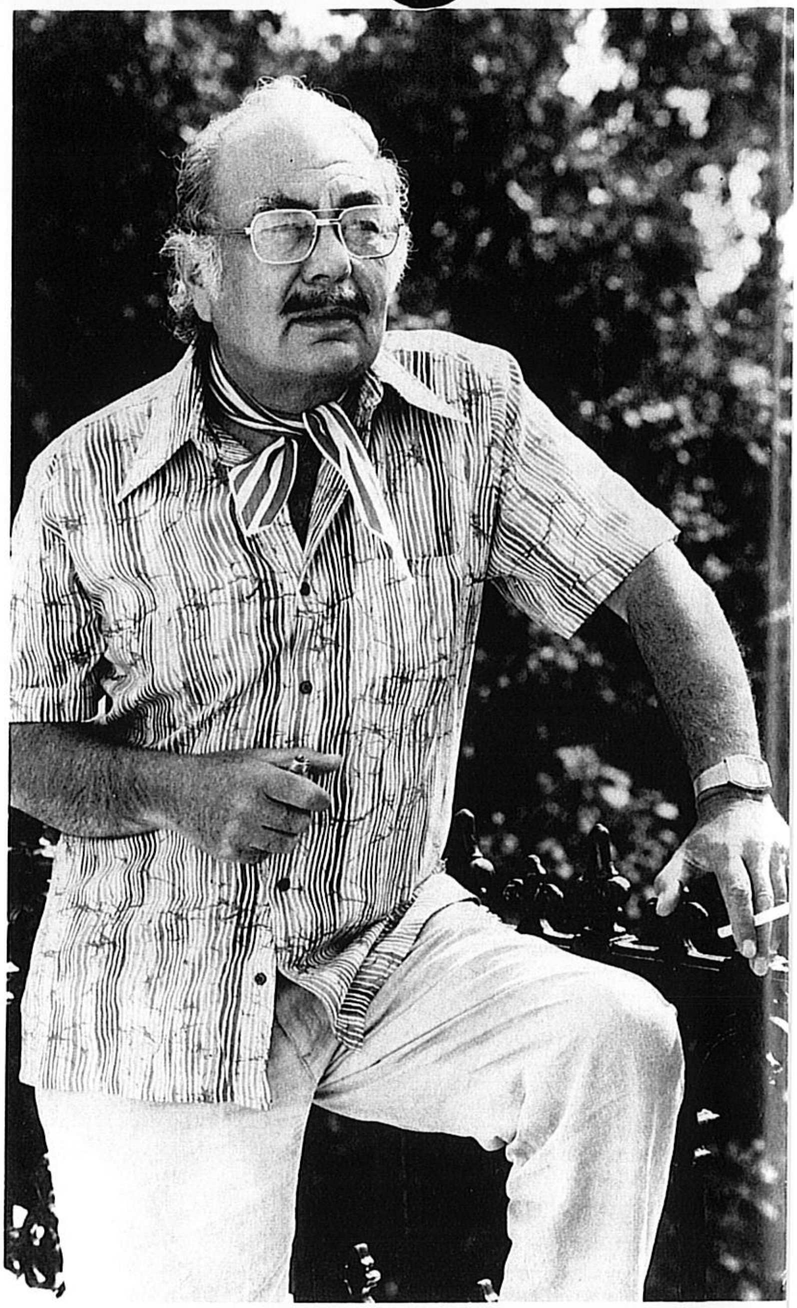
Oh jeez, it's a long story...

I started at the age of 11 making up my mind that I wanted to be an artist, a cartoonist. I managed to go to an art school and did very well (I was among the top three). But I flunked all the academic subjects except English Lit. This art school was a specialist school for poor kids and was a combination of academic subjects and art subjects. I flunked the academic subjects so I didn't even graduate.

I then tried to make a living as a fine painter but I couldn't sell my stuff being young and inexperienced and my family were very poor. So I started doing some commercial art and some photographic work. I was also teaching children in art classes and the guy who ran it was a rather famous Canadian painter called Arthur Lismer and he asked me to make a movie because I was covering the activities of the children photographically as well as teaching art. I said I'd never made a movie, and he said, "Well, you're a photographer, aren't you ?", and I said yeah, but movies are quite different, and anyway I haven't got a movie camera. So he gave me a camera and I made a 10 minute movie and I got absolutely hooked about what I call 'art in time': a painting is a simultaneous thing, but film is art in time, and I just absolutely fell in love with it. And of course to make the film I started reading all the books and I then became so passionate about film-making I went to Hollywood to try to become a cinematographer there.

I went to Hollywood in 1938 and couldn't get a job. I could join the Cinematographers Union but they wanted $5000 as an entrance fee because it was a closed shop, and of course I didn't have that. And then I got offered a job by the Walt Disney studios as an animator after taking an exhaustive test. They'd just finished Snow White, which was a fantastic success, and they were working on Bambi. I went back to Canada to re-enter the United States and I found I couldn't get a work permit. Incidentally, on the way back to Canada I was arrested and put into an overnight jail in El Paso as a Mexican and then I got shipped out of the United States. I wrote to Disney saying I couldn't take the job unless he wrote me a letter saying my talents were unobtainable in the United States, and they wrote back and said, "Look, you're 21 years old and you can't expect to be regarded as unique but we'll give you another test". I did this in Toronto and it took me about 4 months. I did storyboards for 4 cartoons: one for Mickey Mouse, one for Donald Duck, one for Pluto and the fourth I invented my own character. And each one of these involved about 100 drawings, so I did 400 drawings, 40 of which were in colour, and shipped them off on the assumption that they would accept me for their story and layout department. (The story department is where the ideas are born, and the layout department in animation is where you layout the concept which is then given to the animator to put into motion). And eventually they wrote back and said, "Sorry, we think you're wonderful, but we can't really claim your talents are unobtainable in the United States, but if you can get a work-permit the first job will be open to you.

And then my brother found out that an American consul in a border town would put your name on the head of the list to enter the United States provided you padded his palm with $700. Well, $700 in those days would be the equivalent of about $3 or $4000 today and I didn't have that kind of money so I went to work hard as a commercial artist. Prior to that as a commercial artist I would reject jobs I didn't like, but now I would accept anything that was thrown at me, and sure enough within two months I was earning



Newman Interview

$100 a week, and for a period then, I was one of the highest paid commercial artists in Canada. I gave my brother the $700 at the end of July 1939. Come the end of August and war is declared. A lot of families of my friends were sending their sons to the United States out of fear that there would be instant conscription, and I suddenly thought that if I got into the United States everyone would think I was running away from conscription. I just couldn't tolerate that, so I went to my brother and told him to get the $700 back !

So I continued earning quite a bit of money as a commercial artist and then I went to a cinema one day and saw a film (you understand that at that time Canada had no film tradition of any sort). It was a war propaganda film and looking at the credits I discovered it was made in Canada. Also on the credits was a former art critic who had done a very nice piece about my paintings for one of the papers, so I wrote to him and subsequently went to the National Film Board and became a film-maker in 1941 (John Grierson, the father of documentary, was head of it). I started out knowing nothing really about film—loads of theory but no practical experience at all. As the phrase goes, I didn't know my arse from a sprocket hole ! (Your're shocked ? They do say I have pretty pungent speech !). So I started as a splicer boy and within six months—because of the urgencies of war—I directed my first film and it featured the Prime Minister of Canada, William MacKenzie King. Not only did I make this film after only six months apprenticeship in 35 millemetre, only 6 minutes long, but it was also done in French and I didn't know a word of French !

After about 2-3 years I became a director and gradually I became an Executive Producer in charge of all film productions for the cinema. But at this point (about 1946-47) I became very interested in the development of television in the United States and I saw it as the future, and as either the death of the National Film Board or it could revitalize it. So I went to the bosses saying I thought we ought to get into the whole television game and find out about it now. (You understand the the United States only started television around 1946). Eventually the Film Board sent me to New York (which is where television only really existed then in the USA) for a year, and I was actually on the staff of the NBC—The National Broadcasting Company—for 13 months. The amusing thing was my passport, because I was a Government employee, was stamped Foreign Agent !

GL: I DON'T THINK MOST PEOPLE READING THIS KNEW YOU NEARLY CAME TO WORK FOR WALT DISNEY !

As a matter of fact, one of the storyboards that I did was the story of a Nazi submarine that comes into New York harbour, and I gave the periscope a moving eye and it sees the Statue of Liberty. That's the only part of the storyboard I can remember, but the interesting thing is that years later Disney made a film about a German submarine and the periscope was a roving eye ! I'm not saying they stole it from me. Mind you, when you took a test they owned the rights to your test.

GL: INTERESTING TO THINK THAT YOUR WHOLE CAREER WOULD HAVE BEEN DIFFERENT—YOU WOULDN'T HAVE ENDED UP AT THE BBC...

You want to know what would have happened ? Two things. Because I've always been left of centre politically, Disneys had a tremendous strike about a year after I couldn't get into the States and the company closed down for 4 months, then the strike was won or lost and about half a year later there was another strike that was so crippling that Walt Disney lost control of the company and it went into the hands of the New York bankers. I would have been on the side of the strikers so I probably would have been fired. The other alternative is that I would have been drafted into the U S Army and probably killed at Iwo Jima or somewhere in the Pacific. So the luckiest thing that ever happened to me was being rejected by the United States.

Where was I ? Oh yes, I fell in love with television in New York. I spent only about 2 weeks in the News Department at NBC because I knew the news situation very well. I spent about 4 months in the Drama Department and about 2 months in the Light Entertainment Department, and so on. I spent a lot of time in engineering and I was writing reports on all elements of television. I worked on the Milton Berle Show, the famous Sid Caesar comedy shows and the top Philco Playhouse. So I had this terrific background and I came back to Canada and discovered that the Film Board was definitely not interested in television at all. My reports were being sent to the Canadian Broadcasting Corporation (their television service was going to hit the air around 1952) and my reports formed the basis of a lot of the television start up practices at the CBC. CBC asked me to join them and I was one of their first 20 production employees, and for 2 years there I was Head of OBs — Outside Broadcasts. I did the first hockey for 2 years, which is some documentaries with Marshall McCluhan and other top people as live television. I got fed up doing it because in each of the two years I averaged about 130 shows a year, which I produced, directed and wrote myself with tiny budgets compared to, say, drama or variety shows. It was a string and bailing wire operation in those days! I was very involved with the coronation of the Queen. CBC had a man in England to get the film and fly it across the Atlantic by bomber but on the same day there was a tremendous mass celebration in front of the Parliament Building in Canada at which the Prime Minister and other dignitaries spoke and I was covering all this waiting for the film to arrive in England. When the Head of Drama was promoted, the advertising agencies did not like him and there was nobody else to take his place and so I volunteered. They asked me what I knew about drama and I said I knew nothing, except that I knew lenses and film and had designed stage sets.. They offered me the job for 4 months, and the 4 months became 6, 8 months and so on...

At the start I really didn't know anything about drama. I'd never worked with actors in my life as all my background had been documentaries, and yet here at the age of 37 I was getting involved in drama. In drama the situation as I found it, in Canada, was that they were all done live, and the plays were either re-done scripts from New York (with the place names changed to Canadian ones) and adaptions from stage plays. Very little — hardly any — original writing at all, and I set out to change that. I said I wanted plays about Canada, so I wanted Canadian playwrights. This programme we were doing was sponsored by General Motors and consisted of 39 one-hour dramas a year. I also did a half hour series called On Camera sponsored by Procter and Gamble, the soap manufacturers. The strictures they imposed on me—the censorship—you wouldn't believe. I came up with about 3 writers who turned out to be pretty good, one of whom was Arthur Hailey of Airport fame. I produced his first play, after it had been rejected by NBC and CBC in New York because, like any Canadian then, you first try New York and not your domestic market. This was a fantastic success—Flight into Danger—which was the story of the big airplane with two choices of food on board, one fish and one meat, and everyone who has eaten the fish gets poisoned and the two pilots have both eaten the fish ! It was a tremendous success. As a matter of fact the BBC bought that Kinescope and ran it in Britain and it got one of the highest ratings of any show in Britain. And that's how I got to England, because the BBC bought 26 of my Canadian dramas, my name was up every week for 26 weeks: Sydney Newman, Supervising Producer.

I flew over on my first trip to England in 1957 and I met Michael Barry who was Head of Drama at the Beeb, and they were very sweet to me and it was on that occasion that I got a phone call from Dennis Vance's office at ABC Television to ask if they could meet me. So I met this famous Dennis Vance—he was very big in England, this charming, marvellous Scouse character—and he asked whether I would like to work for him, and I said yeah, sounds great, and he said he was doing this series called Armchair Mystery Theatre on Saturday nights and would I like to be the producer ? And I said, subject to conditions, yes, and I'll be in touch. So I flew back to Canada thrilled to death at getting this job offer, because I had been Head of Drama at CBC for 4 years now. Very successful, they were paying me well, no complaints. And then about 2 months later I get a telegram: "Can you come to England to meet Howard Thomas my Managing Director, and we'll pick up the tab on expenses ?".

So I flew to London and met Howard Thomas and they took me round the studios and I was introduced to the members of the Executive Board of Associated British Pictures Corporation, and then I was offered the job as producer of the Mystery Theatre. And we negotiated a fee of £5000 a year, which was BIG money in those days and exactly equal to what I was getting in Canada. (Don't forget this was ABC, the predecessor of Thames, that's very important). So then the die was cast: I left the CBC, there were lots of parties for me which was terrific, and my wife and I came over (our three girls were flown over 3 weeks later) on the 'Empress of England' and we had one of the four suites because I said "We're going first class all the way" ! It was the end of March 1958 and the Atlantic was never rougher — for the five day trip we met a force nine gale ! We were met at Liverpool, where the ship docked, and then brought down to London and put up at a dreadful hotel. Three days after my arrival Dennis was promoted and Howard Thomas made the Head of Drama.

TC: THIS WAS ONLY ABOUT THREE YEARS AFTER ITV STARTED ?

That's right. ABC Television had the franchise only for Saturdays and Sundays for the Midlands and the North, Birmingham, Manchester and Yorkshire. The set-up at ABC was that, as elsewhere in Britain, there was no such thing really as a producer. The terms producer was in charge of the whole drama output at ABC—he was nominally in charge of Armchair Theatre—but that did not mean much more than selecting plays and scheduling directors. There wasn't such a thing as a producer as somebody who exercises some kind of editorial influence and even stylistic influence on what the director does. In short there was no separation of those functions and most directors were calling themselves producers, which came, I suppose, as a residue from radio.

So all I was involved with there was Armchair Theatre on a Sunday night and during the summer we ran an Armchair Mystery Theatre, and then there was the occasional children's serial and then I devised one series which was of course The Avengers. This was over a four year period at ABC—it was really a very small operation compared with the BBC which was enormous. I set out on a policy of finding out about England—about which I knew damn little except the usual myths. I found myself a marvellous story editor called Peter Luke whom I trained as a story editor because he did not really know much about plays. He was actually a literary critic doing a page of book reviews for The Queen magazine every 2 weeks for which he got paid £25 a time, so when I offered him £1100 with a full time job as a story editor he grabbed it and turned out to be one of the best things I ever did. He was a wonderful guy. He wrote the West End play Hadrian the Seventh and later it was he who brought me Harold Pinter and I produced Harold Pinter's first play: A Night Out. There was also Alun Owen who wrote No Trams To Lime Street, Lena Oh My Lena and other famous plays, and Angus Wilson—one of the great English writers—and we mustn't forget one of the best, Clive Exton. My whole purpose was to dramatize the turning points in this country—which was in a kind of post Suez trauma—the revelation of what England was really like. To me it wasn't extraordinary or marvellous or innovative, but suddenly people were saying, "Gee, you're doing stuff about the working class".

I didn't try to pick up anything from any existing writer or school. I went my own way. I went into what was condescendingly called kitchen sink drama—we went onto the factory floors, into union halls and really got down to what I thought was really gutsy stuff that related to my audience because television in those days was an audience of the working class. The intellectuals and the rich were snobbish—they looked down on television, even BBC. BBC Radio was sacred though. What I was doing was two things: I was pleasing my bosses enormously because I was talking to the very people who were buying the stuff in the ads and I was pleasing myself because I was genuinely expressing the guts of England. And another thing I did, I varied the plays. I did a murder mystery one week, a comedy the next, I did a gutsy thriller the third week and a kitchen sink drama the fourth. It wasn't all kitchen sink drama—it was a great variety. One thing I set out to do was to follow the assumption that my audience was as smart as I was—they were just simply not as educated! And consequently I aimed the plays, the style, the way they were done, at an audience that had the same cultural background. In short, I wouldn't give them Ibsen or Shakespeare or even Noel Coward, the West End favourite. I didn't jump up and down in the schedule between high culture one week and low culture the next. They were all equal culturally and went through all strands of society.

TC: SO PRESUMABLY YOU HAD COMPLETE CONTROL ?

I dominated the situation. I put the directors—the ones I liked—under exclusive contracts so they couldn't work for anyone else, I did the same with writers and paid them well (we paid much better than anyone else—I made sure of that), and I was involved with each and every production at key points. I knew more about the script than the director did when the director was *first* given the script, and that was because I had been working with Peter Luke and the writer for months on that script, but once the director got hold of it he of course would get to know it much better than me. He'd have to expand it in practical and real terms. I was involved in the casting of only the two or three leads, and then I would go to the first rehearsal reading of the play. I wouldn't look at the sets—that was all up to the director. I would go to the second last dry rehearsal. For rehearsals I worked out a system of signals so the director could show me whether he was going to do a close-up, a medium-shot or a long-shot. And I also insisted he snap his fingers to indicate the cuts from one camera to another to make sure that the right image was on the screen.

And so that's how I worked, and I kept the loyalties of a wonderful bunch of people. My main 4 directors were Ted Kotcheff, Philip Savile, Alan Cooke and Charlie Jarrott. I had the same group of writers more or less and I had the most marvellous designers; Tim O'Brien and Asshton Gordon, Jimmy Goddard and Voytek—they were the key designers. So I had a small team in that Teddington shop that were just fantastic and we ruled the roost. Out of 40 or so plays I did in each of the 4 years, in my second, third and fourth years we were in the top ten 37 out of 40 times. Critically, as well, we were succeeding—the reviews were fantastic. To learn about this country I insisted for the first couple of years that I and my family took holidays in Britain, so we went to Cornwall, Wales and Scotland. We learnt about England because I didn't want my directors to say, "Newman, you're full of shit, you don't know what you're talking about, you're just an arrogant Canadian...". So I had to learn about the country and its ways and so forth, and thus endeth that chapter about ABC and Armchair Theatre, not forgetting would became a world-beater, The Avengers.

And then one day I get a letter from a guy called Kenneth Adam, the Managing Director of BBC Television, saying would I meet him, so I did. He said: "Well, you know our major drama is on Sunday night and we'd like you to be the producer", and I said "You must be joking! Why should I go to you to produce a drama series that I'm already producing on Sunday nights for a company in which I'm very, very happy?" He said "Oh" and we parted very amicably and I thanked him for a lovely lunch and he said we must do this again and I said of course. About a week later I get a phone call from Mr.Adam's office saying Mr.Adam would like to take me to lunch again. So another date is set and I go lunch and he said, "So you're not interested in doing this thing on Sunday nights?", and I said "No, I wouldn't repeat myself". So he said: "Would you be interested in becoming Head of Drama?", and I said "Now you're talking!" But ABC wouldn't allow me to go because I had a firm contract which had another 18 months to go and Associated British Pictures Corporation which owned ABC wouldn't let me go to their opposition. I was angry and upset and thought it was very unkind and cruel because it never occurred to me that you keep a guy against his wishes in a creative job. I remember threatening the executives and saying you'd better watch me because I'm going to use a four-letter word on the air! That's how I was, so stupidly angry at that time! And then I phoned the BBC and told them they'd better forget about me because these guys aren't going to let me go and there's another 18 months. Kenneth called back and said, "Don't do anything, I'll call back". (All this was quiet, nothing in the newspapers). He called me back 2 hours later and said, "We'll wait for you". I said "You'll wait 18 months for ME?!" He said, "Yes, the Director General thinks you're worth waiting for", and they waited and ABC let me go 14 months later. So for 14 months I worked in chains.

GL: YOU MUST HAVE FELT IMMENSELY FLATTERED THAT THEY WERE PREPARED TO WAIT SO LONG ?

Yes, of course I was flattered. Trouble was I nearly had a nervous breakdown over the fact that ABC wouldn't let me go!

TC: DID YOU FEEL THAT THE QUALITY OF YOUR WORK SUFFERED ?

Oh heck, no! I kept the standard up because I wasn't going to besmirch my name. As a matter of fact I would say some of my best work was done in the last year because it was just getting better the whole time. It took me about a year to achieve something close to what I wanted to do and then I sustained that and then built.

And so I went to the BBC and there I discovered a rather rigid operation with too many of the directors old and stuck in their ways in which cameras never moved, were static and they moved between shots but never on air. But the BBC liked me and I was able to do whatever I wanted really.

GL: YOUR JOINING DATE WAS THE 12TH DECEMBER 1962, WITH A 5 YEAR CONTRACT. IS THAT CORRECT ?

That is exactly right, bang on. I remember that date very well. I inherited a staff of 175 people and we were doing about 300 dramas a year of all kinds—Dixon of Dock Green—no, we weren't doing that; that was done by the Light Entertainment division oddly enough (the BBC was rather odd in those days).

The real growth in the BBC by the time I arrived and after Hugh Greene became Director General was the big development in the Current Affairs Department. They were setting up That Was The Week That Was and Panorama was the big Current Affairs show. Drama was way, way down the list—a backwater—occasionally good stuff but larely dramatisations and old-fashioned stuff; stage plays, dramatisations from novels, children's classics . . . very honourable but ho hum. Many of the directors were stylistically old-fashioned—some had actually directed TV in the pre-war days! And there was no producer system and here was this mass of 175 people all relating to one man (the boss). I said I couldn't control 175, so I split it up into three department; Single Plays, Series like Z Cars (which I inherited) and then a Serials Department. And the next thing I did was I completely eliminated the Script Department. I set up the three departments with a Head of each Department and a very tiny administrative staff of one or two people—a secretary and a business manager—and under him I appointed / created 7 or 8 producers. I gave each producer a story editor and each producer had 2 or 3 directors. And then I had a manageable thing that I could control. I decided that I would not do any producing myself, confining myself to one show a year. In fact in my four years I produced three shows. I did a fine Irish play by Hugh Leonard called Stephen D and then I did Harold Pinter's The Tea Party. All these I commissioned, and then the last one I did was an opera; Berchtold Brecht's The Rise and Fall of the City of Mahogany. You guys look like you don't know what the hell I'm talking about!

GL: IT'S A BIT BEFORE OUR TIME ! WERE ALL THESE SWEEPING CHANGES EASILY APPROVED ?

I had no trouble WHATSOEVER with my bosses on these general re-organisational or any other matters.

GL: I BELIEVE MOST OF THEM STILL STAND TODAY ?

I believe so. They've amalgamated Series and Serials and that's under one man, Jonathan Powell.

But the wonderful thing—the real breakthrough in the BBC—came when I was told that the BBC was going to start up a new channel called BBC2. To prepare for it I was allowed an increase in staff of 40% and an increase of productions of 40%. Well, that opened the door for the influx of almost my entire Armchair Theatre directorial and story editing staff who came across the street and joined me at the BBC. Peter Luke came across and I made him a producer, Irene Shubik came across and I made her a producer, Ted Kotcheff came across, Alan Cooke, Charlie Jarrott . . . they all came across to join me because now there were positions open. But even better than that, the opening of Channel 2 meant that all the kids who were junior directors, floor managers, or who were in subsidiary roles and were waiting to get a chance to direct were given that chance because I could promote them. So this 40% was what changed the whole scene in the Beeb for me because I don't know whether I would have succeeded had it not been for the influx of new people and the promotion upwards of young people, so I was in luck. I was in the right big organisation at the right time—the creation of BBC2—with the right Director General and the right ebullient fighting back spirit, because they were being beaten hollow by commercial television . It seems like yesterday, but it's history. It's got nothing to do with me today except I'm a kind of walking icon of past glories—and who the heck wants to be that ? I'm glad, but I don't want to be *only* that.

TC: WHAT DO YOU THINK OF DRAMA OUTPUT TODAY ? IT'S OFTEN SAID THE GOLDEN ERA OF TELEVISION IN ENGLAND WAS THE FIFTIES AND SIXTIES ?
It was never the fifties. It was really the sixties and very late fifties—the last year of the fifties actually. I don't think terribly much of it today. For one thing there isn't much of it. There's no such thing as a solid Sunday night Armchair Theatre or a Wednesday play. The big change took place when the directors wanted to go onto film and by so doing the whole production thing changed—you were going to be shooting it over a period of weeks and weeks. Secondly the producers lost control because there is only room for one eye behind the viewfinder of a film camera, and the cost escalated tremendously so therefore fewer dramas can be done. And the weekly slot for Play For Today or The Wednesday Play or whatever does not exist in England anymore and the writers have to make their money by writing series which is a different thing altogether. It's not lesser writing, but it's a different kind. I am not impressed. Going on film the director becomes too vain, he falls in love with the shot and therefore the plays are too slow. They rely on mood and pretty cinematography. It just becomes a yawn and the series has no drive.
TC: AND DIALOGUE HAS GONE OUT THE WINDOW ?
And very little dialogue, but there's nothing wrong with that. If the thing is visually very expressive it will be good.

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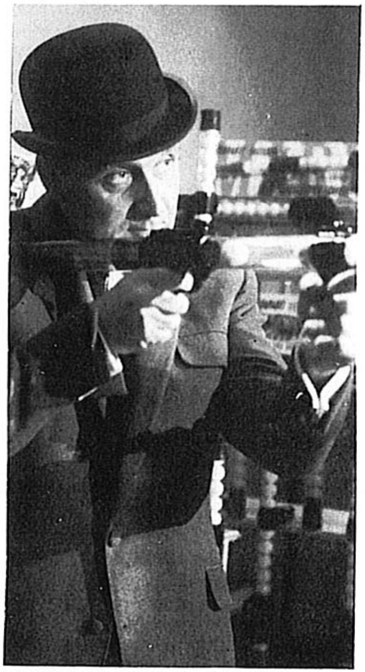
GL: HOW DID THE IDEA FOR 'THE AVENGERS' COME ABOUT AT ABC ?
Purely accidentally, like all great ideas ! Necessity is the mother of invention, isn't it ?

A nice writer who I knew and his agent, Felix de Wolfe, came to me. The writer was called Julian Bond and he had a brilliant idea — he wanted to do a series about a police surgeon. There were two popular things on the air in those days; one was Dixon of Dock Green and the other was Emergency Ward 10 and this guy had the idea of doing this half hour drama series about a police surgeon which would exploit the best of the two. I liked it so I commissioned him to write 13 episodes and we cast Ian Hendry as the police surgeon and, of course, he gets involved in all sorts of shenanigans when the cops call him and he solves a couple of crimes all by himself. But he's also a very human and frail person, not physically but emotionally tender—what Maggie Thatcher would call a wet—a nice man in short. I discovered that Ian Hendry had just come out of National Service and was an expert in motor cycle trick riding and he used to put on shows doing handstands while the bike was doing 60 miles per hour. So I said why don't we use this in the character ? So we did and in short he was a rather physically agile police doctor. But the series didn't really take off, the network didn't really like it and they scheduled it at 7.00pm on Saturday evenings which was the wrong slot. The central character was too nice to draw the audiences so I got an idea which later was called The Avengers to team him up with a much more active good guy villain. So we planted the idea that the Ian Hendry character was in love with his secretary and she gets murdered by some gang in the last episode and the crooks are caught with the aid of a mysterious bowler - hatted gentleman played by Patrick MacNee who was a kind of MI5 James Bond.



PATRICK MACNEE AS 'STEED'

HONOR BLACKMAN AS 'MRS GALE'

TC: MALCOLM HULKE WHO WROTE AROUND THIS TIME FOR YOU DIED RECENTLY.
Yes, I know, but Eric Paice is still around. They wrote some very good plays for me in Armchair Theatre with some good social comment.
TC: THE REASON I BRING THIS OUT IS BECAUSE IN HIS INTRODUCTION TO HIS BOOK ON 'THE AVENGERS', DAVE ROGERS STATES: "ONE FALLACY I WOULD LIKE TO DISPEL AT THE ONSET IS THE BELIEF THAT THE 1960 PRODUCTION 'POLICE SURGEON' AND 'THE AVENGERS' ARE CONNECTED . THROUGHOUT MY RESEARCH I HAVE FOUND NO EVIDENCE TO SUPPORT THIS THEORY. ADMITTEDLY IAN HENDRY TOOK THE ROLE OF THE DOCTOR IN BOTH SERIES AND BOTH SERIES WERE PRODUCED FOR ABC TV BY SYDNEY NEWMAN AND LEONARD WHITE. HOWEVER, AS THE CHARACTER IAN HENDRY PLAYED IN THE FORMER WAS CALLED GEOFFREY BRENT—"
Oh, heck !
TC: "—WHILE IN 'THE AVENGERS' HE WAS CALLED DAVID KEEL, AND AS PATRICK MACNEE NEVER APPEARED AS STEED IN 'POLICE SURGEON—"
But he appeared in the last episode.
TC: OH ?
He DID—I swear to it !
TC: WELL, CERTAINLY YOURSELF AS THE DEVISER OF THE TWO SERIES OUGHT TO KNOW SO I THINK WE CAN DISPEL DAVE ROGERS' MYTH RIGHT AWAY.
It was *planned* that way.
TC: VERY INTERESTING. HOW COME THE CHARACTER CHANGED NAME THEN ?
Well, why does the name have to be the same ? It wasn't that Ian Hendry in 'The Avengers' was a police surgeon. I don't think he was—I don't remember what his so-called profession was—but the whole concept of The Avengers grew out of Police Surgeon and it grew out of Ian's physical dexterity and we planted Patrick Macnee in the last episode and it came back as The Avengers. Leonard White is probably more of an expert on the precise history because he was the producer of it.

TC: IN HIS EPISODE GUIDE TO 'THE AVENGERS', ROGERS SAYS THE FIRST EPISODE IS 'HOT SNOW' AND THE EPISODE OPENS WITH DOCTOR DAVID KEEL FEELING ON TOP OF THE WORLD AS HE'S JUST ANNOUNCED HIS ENGAGEMENT TO HIS SECRETARY PEGGY, AND HE GOES ON TO SAY PEGGY GETS KILLED. SO HE'S GOT ALL THAT IN THE FIRST EPISODE—
Gee, maybe that *was* the first episode of The Avengers rather than the last one of Police Surgeon. I'm sorry, fellas, we're talking about 1959—a long time ago !
TC: IT'S JUST INTERESTING BECAUSE YOU HAD THAT VERSION ABOUT 'POLICE SURGEON' IN VISUAL IMAGINATION'S 'FANTASY IMAGE' INTERVIEW, AND INDEED IT'S A STORY THAT A LOT OF PEOPLE REPORTED IN VARIOUS PLACES.
Certainly in my mind it grew out of it. I was the deviser of The Avengers. It really was Ian Hendry's physical dexterity carried through to the character marvellously played by Honor Blackman that made it succeed—the first womens' lib character, even in a popular series ! It was the dramatic contrast in attitudes to society between the Ian Hendry character, the Doctor and Patrick MacNee, the MI5 character, which made it succeed. The humour as well, of course. Patrick MacNee was really based on a concept of a cynical, ruthless killer. That was the era of The Spy Who Came In From The Cold, and that kind of book was very popular, as were the James Bond books. I wanted to send up that kind of genre—to take the mickey out of all this MI5 bullshit. So I created this character (Patrick Macnee) who is a ruthless cold killer who's got no moral—he's totally amoral. He's simply a servant of the State, and opposite him is this desperately human guy who wouldn't hurt a fly unless he has to and certainly doesn't like what he's doing, but these two become a form of partnership and there's active dislike between the two on moral grounds, although they like one another as men.

And so we did it. Both men became tremendously popular and the show really succeeded, but then a film company offered Ian a deal he couldn't refuse and so he signed a long-term film contract and said he was going to leave the series. So what on earth was I going to do ? We had a winner here and it was going to die. Patrick loved it and he wanted to stay on (by the way, I had known Patrick for a long time—he had worked in Canada and I had used him as an actor there). I decided to replace Ian, but with what kind of character ?

It so happened that at that time there was a lot of trouble in Kenya with the Mau Mau and I happened to see this newsreel in which this 40 - year - old matronly woman on a Kenyan settler's farm was in the kitchen with a baby strapped to her back, and around her rather thickish waist was this great big revolver in a holster. She's being interviewed by the newsreels and saying, "Well, I was in the kitchen cooking just as you see me now and suddenly I heard screaming from next door and then these two black bodies came shooting through the kitchen, out the back door, and disappeared. I went in and there ted". I looked at that woman with a gun on her hip and a baby on her back telling about the death of her whole family. What a dame, I thought! I remember in my memorandum describing this newsreel I'd seen and I said we should turn him (Ian Hendry) into a woman but make sure the chemistry is exactly the same — she should disapprove of Patrick McNee and she should be adept physically. And we wrote in that she was the wife of a Kenyan settler and that she had been an anthropologist (this was also the time of Elsa the Lioness), and when her husband and kids were killed she came back to London and was working at the London Museum where Patrick MacNee first meets her. And we sent up the spy world and it became a fantastic success and an accidental kinky success too because when we did the television run first, Honor — when she kicked one of the villains — we actually saw her brief underpants! This of course we couldn't have (not in those days) so I said "For chrissake, let's design some costumes for her so this *won't* happen. Leather was coming in so we got a designer who designed these high-fashion leather pants and slit skirts that horsewomen wear, and this became a fetish, faddish kind of thing. But it was really the chemistry between this very moral person and this amoral guy who was charming and wanted to lay her all the time and she wouldn't have any of it.

And that was the basis of The Avengers and it took off and became a fabulous success. It was just a fun thing on my part — it's social content was limited to sending up all the things about spies and chicanery of all sorts.

GL: AS IT EVOLVED IT BECAME MORE OF A FANTASY SERIES. WERE YOU HAPPY WITH THAT DEVELOPMENT?
Well, I didn't care very much. I didn't give a damn, and of course Diana Rigg was always so delicious to look at and Patrick was always so charming and effective and confident, and the chaps who did the film series — with which I had nothing to do — did it very well.
TC: BUT PATRICK CEASED TO BE A RUTHLESS KILLER.
Yeah, he just became a suave. I think the films lost some of the early guts. However, it was very good.

GL: WHAT WAS YOUR VERDICT WHEN THEY REVIVED THE CONCEPT FOR 'THE NEW AVENGERS'?
I thought the young man, Gambit, was good, very charming, but he was the fifth wheel. The format didn't call for him and they could have built the same chemistry between Joanna Lumley who was very attractive and Patrick, well, good as ever.
TC: IT EVENTUALLY CAME FULL CIRCLE BECAUSE THE LAST EPISODES OF 'THE NEW AVENGERS' WERE SET IN CANADA.
That's right, because they were just dying to get money anywhere and I was in Toronto when they were shooting it and I think they were not nearly as good.
TC: DID THEY EVER CONSULT YOU AFTER YOU LEFT ABC?
Oh no, no. And I never got a bit of residual rights, no money out of it at all. Mind you, ABC paid me well, no complaints, but I never got a penny for it, nor do I get a penny for having created DOCTOR WHO.

TC: HONOR BLACKMAN IS ONE OF THE GUEST STARS OF THE LATEST SERIES OF DOCTOR WHO.
Oh, that's nice. I must phone her, she's a very sweet person. She's one of the nicest actors I've ever known. Once The Avengers got going under Leonard White's producership, I might say to him, as Head of Drama, that that was a stinking episode, or I would say that was a wonderful show, and every now and then Patrick and Honor would insist on seeing me to complain about the scripts, but they'd see me not as the deviser of the series but as the Head of Drama. But I had really nothing to do with The Avengers after the first 4 or 5 episodes, after which Leonard White so successfully ran it as did Verity Lambert with DOCTOR WHO. To me it was just one of hundreds of shows I was responsible for and I think if any credit is due me, I found good people; I gave them my trust and they rarely let me down. They went their own way, so whatever it was I assigned them to do became an expression of themselves and that is a cardinal principle and as I look back at my LONG career I think it's my strongest point — that I know how to find good people and let them go their own way within obviously defined boundaries — the format of the programme.

TC: DID YOU STILL TEND TO WATCH ODD EPISODES TO SEE HOW THEY WERE GETTING ON?
I watched *every* episode.
TC: EVERYTHING THAT WAS PRODUCED UNDER YOUR AUSPICES?
At ABC I saw every damn thing we did! Well, I *was* the producer of everything we did except for The Avengers. It was never more than three shows a week, so that was easy. But at the BBC in my last year we were doing 730 shows a year and I would say I probably saw 600 of them. I certainly saw every single play and opera. Yes, almost everything. Don't forget that once the shows started getting taped I could see them in the morning. Also in my office at the BBC I had two television monitors and I had controls so that I could patch in to any of the television studios in London and watch the camera rehearsals like in a real Orwell 1984 situation! We did not have cameras in the toilets, but we had cameras in the studios!

TC: WHAT DID YOU FIND AT THE BBC WAS YOUR MAIN TASK? PRESUMABLY IT WASN'T JUST INITIATING SERIES BY ANY MEANS —
Oh, no!
TC: — SO HOW DID YOU GET AN OVERALL FEEL FOR THE DRAMA OUTPUT?
The answer is in why I took the job. I took the job because it gave me scope in areas of drama that had never been allowed to me before. I had never done opera, and I suddenly had opera. I had always shunned classics, and here I was at the BBC responsible for the classics. A whole range of series — we did twice-weekly soaps at the Beeb and I had never been involved in that before. So my main task was to strike a balance between high cultural tastes and vast average popular tastes and plays for the aged to the young to cover the whole United Kingdom. I think that pretty well defines it so it was a matter of finding a balance between all these tastes and at the same time pushing forward to be the most creative, the most discerning about the changing country, the changing moral and political climate, the changing relationships between minister and parishioner, between union boss and members, and so on.

TC: DID THEY ALSO SAY WE WANT BETTER RATINGS BECAUSE AS YOU SAY, WHEN YOU CAME OVER, ITV WAS BEATING THE BBC?
Well of course. The BBC was fighting for its life. Besides, they didn't have to tell me that. I wanted to be the best, I wanted big audiences — I wasn't doing closet drama for a small little select group — my whole life's been devoted to mass media, to mass audiences. I wanted *viewers*.

GL: HOW DID WORKING FOR THE BBC COMPARE WITH WORKING FOR THE INDEPENDENT NETWORKS?
I didn't feel any difference at all, except one of scale. The BBC was an enormous organisation.
GL: THERE'S A SAYING THAT 90% OF THE BBC IS ADMINISTRATION?
That's a lot of false rubbish. Of course there's a lot of administration because the BBC looks after its employees so you need a big Personnel Department. They've got pension schemes, holiday schemes, clubs ... It's a vast organisation and one of profound tradition. I am terribly proud of my years at the BBC and I absolutely love the place. I may have slightly different attitudes to it today, but certainly it was just fabulous. In my day it was tremendous and Hugh Greene was a fantastic guy and the inspiration that came down from him and the wonderful people he found to put in charge, even including Donald Baverstock who was a current affairs man basically and brilliant in his own field, but when they put him in charge of BBC1 he tried to dominate me and I wouldn't have it and in fact I threatened resignation unless he got off my back because he wanted to kill single plays. I had set up a situation at the BBC where to produce or direct a single play was a pinnacle of creative success. I'd usually start people off in Serials Department, gradually move them into the Series Department and then up into Single Plays. Then what eventually happened was that Serials for example became so good that the level of status in my whole group was literally the same, from the director on DOCTOR WHO to Kenneth Loach on a Wednesday play. And there's Waris Hussein who's one of todays most stylish directors who was the original director of DOCTOR WHO.
GL: SHALL WE MOVE ONTO YOUR NEXT BIG SUCCESS, DOCTOR WHO?
I think I've said enough about The Avengers.

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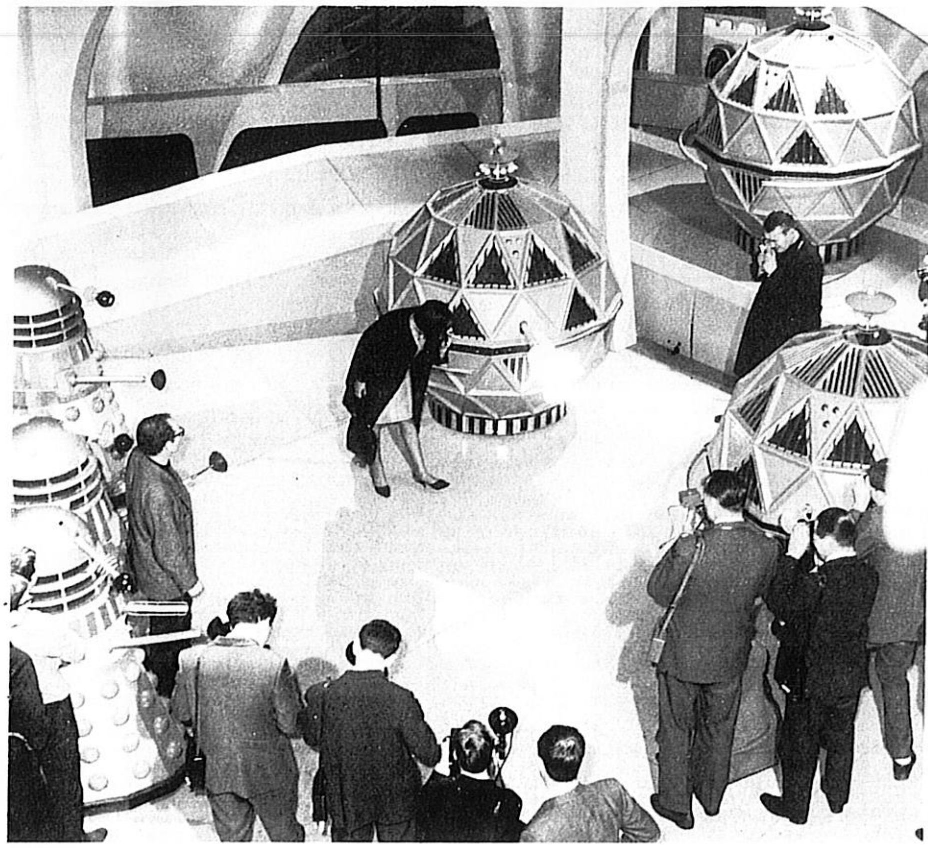
TC: OBVIOUSLY THE FIRST QUESTION, AND PROBABLY THE MOST DIFFICULT TO ANSWER, IS WHERE DID THE ORIGINAL IDEA COME FROM? WE KNOW IT WASN'T AT ABC!
But there was a residue. In fact in Canada, for example, we did a children's serial which was roughly based on 20000 Leagues Under the Sea and these kids in diving suits were walking under the water which was all shot through a little fish tank which was about two inches thick and with all the actors moving very slowly behind it.

Firstly, I should mention I've always been a voracious reader. Also I was one of those horrid little boys who, instead of being out on what you would call the rugger field or playing baseball, I would be sitting under a tree weaving a basket. My whole tastes were in making things and I was a pretty good artist believe it or not and even now in my dotage I make sculptures. Anyway, I was a voracious reader and I liked all those quiet sort of thinking type things, although I'm hardly a quiet person as you can tell. When I was 7-8 years of age I was reading the Green Fairy Tale Book, the Blue Fairy Tale Book, Russian and French Fairy Tales. I soon graduated to Dickens and by the time I was 15 I'd read Thomas Mann's Magic Mountain and Joseph In Egypt and stuff like that — Dostoyevsky and Hemingway. I was a voracious reader and I loved murder mysteries, and of course how could I escape sci fi? So I read an enormous amount of science fiction — the classics and the great ones; Asimov, and Clarke who I found rather heavy and not nearly as exciting as the others, but solid.

So I always had a love for sci-fi and in fact at ABC did with Irene Shubik as story editor (who later for me at the Beeb produced Out Of The Unknown) a series called Out Of This World and had Boris Karloff come in and do the topping and tailing of each science fiction story. So when I got to the BBC there was a drop in ratings on Saturday afternoons between the top-rated sports coverage and Juke Box Jury and I was asked could we do another kind of children's drama which would sustain the ratings because we had to start building towards Saturday evening. I don't know what (it might have been H.G.Wells) but I thought of a time / space machine and I honestly can't really describe how I thought of it but I did. The cute thing about it was the fact that the space ship was to be a very common place



VERITY LAMBERT AT THE PRESS-CALL FOR 'THE CHASE' 1965

WILLIAM HARTNELL

object which could be seen by anybody. It could have been an old car or anything, but it turned out to be a police telephone box. All this got put down in a memorandum which is probably buried in the archives somewhere.

TC: WAS THE POLICE BOX YOUR IDEA ?

I'm not sure that it is and I've never claimed that it was my idea. My only idea was that it be a kind of space machine that would be small and common place on the outside and that it would be enormous on the inside. That was number one. Number two was that it would be driven by an old man of 760 years-of-age and he was partly senile and had fled from outer space where his planet had been taken over by some horrible enemies. And because he was partly senile he didn't know how to use the machine properly—he was trying to get back to his planet and he didn't know how, and that was how he turned up on earth. During the whole of the first year or two—when I had any say over the series—the Earth companions always wanted to get back to Earth, but this old fart wanted to get back to his home, but he didn't know how to use this blasted machine and so they ended up either in outer space or backward in history or forward in history. And that was my idea.

GL: SO IT CAME AFTER YOU WERE ASKED TO FILL THIS GAP—

That's right.

GL: — AND IT WAS NEVER BROUGHT OVER FROM ABC ?

No, no, definitely NOT ! At ABC we did a series called Pathfinders In Space which was about a girl and her father and a mad scientist, the latter played by that wonderful actor George Calouris.

Knowing my audiences, I was always a great believer in points of identification , and therefore, if you are doing a series for kids you have to have a child in it, so you have a 14-year-old girl . You wanted adult viewers too so we had two adult school teachers as well with the potential for a love interest, and for the grandparents and older viewers there was this irascible old man. These are just practical, ordinary showbiz notions if you've got a feeling for your audience. But the central character was going to be DOCTOR WHO. That, I think, grew out of "what are we going to call this old guy ?" and since the question was always "Who was he and where did he come from ?" in discussions, it obviously was called 'DOCTOR WHO'.

So that's how it came about and I think that the best thing I ever did on that was of course to find Verity Lambert who had been a production assistant, one of 8 or 9 that I had at ABC Television. I looked over who to give the job to at the BBC and I did not think that anyone was particularly right , and I remembered Verity as being bright and, to use the phrase, full of piss and vinegar ! She was gutsy and she used to fight and argue with me, even though she was not at a very high level as a production assistant. But remember it was a very small shop so I knew everybody very well down at Teddington. And I phoned her up and said do you want to be a producer and she said "You bet", because to jump from being a PA to being a producer is to jump across a lot of levels.

So she came across the street and I gave her DOCTOR WHO and I said this is what I want you to do. I introduced her to Donald Wilson who was Head of Serials and I don't think he quite liked her at first—she was too good looking, too smart alecky and too

BBC pipe - smoking type. Wonderful guy, though. I got to know him and to really love him and for sure he really came into his own. He had been the head of the script department and I'm not ashamed of admitting that it was a piece of cunning to give him the post of production boss after killing his department , and that's why the writing level was always so good in the Serials Department because he was basically a writer. And of course he was himself the producer and the writer of at least half the episodes of the enormously successful The Forsyte Saga .

Anyway, Verity went to work and I think she got on quite well with Donald Wilson after a while and then it was a question of casting it. I read the first script which I didn't particularly like but it was alright (forgive and forget). No, I think we dropped it and went onto another one—

TC: A NUMBER OF PEOPLE HAVE SINCE CLAIMED THAT THEY WERE INVOLVED IN THE EARLY EVOLUTION OF DOCTOR WHO, SUCH AS HUGH DAVIES (LATER A DIRECTOR) WHO RECENTLY SAID HE REMEMBERS DISCUSSIONS WITH YOU IN WHICH PROTOTYPE IDEAS WERE WRITTEN DOWN ON NAPKINS—

That may be true, I have no recollection. I remember Hugh but I have no recollection of that at all. Of course I would talk ideas with anyone interested.

TC: — AND TERENCE DUDLEY, WHO SUBSEQUENTLY BECAME A PRODUCER, SAYS HE WAS AT ONE STAGE APPROACHED TO WRITE THE FIRST DOCTOR WHO SCRIPT AND THEN HE TURNED IT DOWN ?

Well, Verity Lambert may have gone to him or Donald Wilson may have, I don't know. I would say that the people who influenced the series most were me, Verity who I would give most of the credit without any question, and Donald Wilson some to, and then the magic of the group mechanics; of Waris Hussein as the first director; the designers; composers; and of course its first cast , not excluding William Hartnell !

TC: DID YOU HAVE ANY ACTORS IN MIND ?

No, not at all. That was a brainwave to find him because I said crotchety—a difficult old man—and up to then he had achieved tremendous popularity as the vicious sergeant in The Army Game . He usually played nasty people and I wanted a crotchety old guy who really is intrinsically kind but as an old senile man he's more impatient with his own incompetence which he takes out on others around him, and so the group mechanics takes over. You start working with writers and actors, and actors eventually get their own way, one way or another, and then Verity had her own strong opinions and Waris Hussein had his opinions . Once I'd written that memo I had endless discussions with Verity over and over again and it resulted in DOCTOR WHO. In short, the basic point is as I've always said ideas are—a dime a dozen. Anybody can get an idea but it's what you do with it, and I did the right things with it , and the biggest right thing was getting Verity.

TC: BUT YOU WEREN'T HAPPY WITH HOW IT STARTED, WERE YOU, BECAUSE THE PILOT SHOW HAD TO BE RESHOT WITH A MODIFIED SCRIPT ?

That's right.

TC: WHAT IN PARTICULAR WERE YOU UNHAPPY WITH ?

I can't remember. That's over a 1000 shows ago !

GL: A FEW THINGS WERE CHANGED, SUCH AS THE REFERENCE TO THE DOCTOR AND SUSAN COMING FROM THE 49TH CENTURY IN EARTH'S FUTURE.

CONTINUED PAGE 18. . .

AN ADAPTION OF THE MOST MYSTERIOUS EPISODE OF ALL . . .

Mission to the Unknown

The TARDIS whirled in the time-space continuum, carrying Dr.Who and his two companions, Vicki and Steven, away from the terrible destruction of the planet with the three suns. There the Rills and Drahvins had so recently confronted one another, and Steven, his astronaut's training uppermost, wanted to see the disintegration on the TARDIS scanner.

"No, I'm afraid not, my boy", answered the Doctor. On his stooped shoulders the smooth mane of white hair shone under the brilliant lights of the TARDIS as he manipulated levers and switches, taking them safely through the time vortex. He glanced at Steven's disappointed expression and smiled grimly. "We dematerialised from that galaxy a long time ago". Now that his attention was focused on his human friends he looked around at Vicki, who was ruefully rubbing her ankle. He frowned, asking testily: "What's the matter, child?"

"I've hurt my ankle." Vicki tried to smile, but winced with pain.

"Yes - we will have to put a cold compress on that." For a moment he concentrated his thoughts on these two young Earthlings, both discovered on his travels.

Vicki's bravery, in the face of danger and the death of her father on Dido, appealed to the Doctor's intrepid character, which time had shaped into cynical indestructibility. In their earlier travels Vicki had proved an ideal companion and a solace covering the gap left by his Granddaughter, Susan. Although Vicki lacked Susan's intellectual gifts, her enduring devotion to the crusty old man had helped lighten the endless journey.

Steven's inadvertent entry to the TARDIS, in a desperate escape from the Mechanoids' battle with the Daleks, had given Dr.Who a second able companion. Later they struggled to combat another Time Traveller disguised in monk's habit, on his rapacious pilgrimage for power. Already Steven had shown his capacity for survival in the face of incalculable difficulties. The young people were weary from their last encounter in Galaxy Four. They had not the Doctor's inherent ability to regenerate his energies. In fact, suddenly it seemed very important to find some place less hazardous to land the TARDIS - if only he could find a sure way to direct its erratic path in the time-space continuum.

Grasping the lapels of his black frock coat, the Doctor said, impatiently: "You know, I wish we could stop somewhere, to take stock of ourselves, instead of being surrounded by dangers all the time." He craned his neck to peer at the controls and asked Steven: "Just put that third switch forward, would you?"

Steven turned on the scanner, which showed many planets glowing in the dark of space. Near the TARDIS, one shone brighter than the others. To take her mind off her sore foot, Vicki exclaimed:

"Look at that planet! I wonder what's going on there?" She glanced towards her companions, both too busy with technicalities to follow her suggestion, but as she turned her head away from the monitor, a picture of a man, struggling through moss-covered forest trees, formed briefly and faded.

"Yes, I wonder?" absently agreed the Doctor. The TARDIS sped onwards under his direction, whilst Kembel the planet under discussion, continued in its orbit.

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In Kembel's luxuriant and terrifying jungle, Jeff Garvey lay apparently asleep. A loud shriek from the trees roused him and he sat up dazedly, staring around the dense, crowding bushes. He staggered up gasping. In his arm was a small, poisonous thorn holding his mind in a trance as deadly toxin spread rapidly through his body. Under the torn sleeve of his battle-jacket the skin thickened and changed. Groping his way past a strange, white plant covered in villainous-looking thorns, he traced his way back to an area of burned and broken foliage, where his space-craft had crash landed. "Kill," he muttered, "I must kill..."

Ahead in the shattered jungle stood Jeff's ship, pointing up to space. With their sleeves rolled back, Marc Cory and Captain Lowery worked with desperate haste on the engine, repairing damage caused in the crash.

Captain Lowery spoke angrily to Cory: "Why you wanted to land on a planet like this, in the first place, I'll never know!" Cory did not answer. From the scorched, vine-covered trees around them, strange squeals and chattering jungle sounds dominated the scene. Uneasy, Lowery added, "This is getting on my nerves."

A particularly loud shriek made the two men block their ears. The Captain sighed, "I'd hate to think what kind of animal makes a noise like that!" Another scream rent the humid air. "They're getting closer!"

Marc Cory answered curtly, "Yes. Get on with this job so we can get back inside."

Lowery was annoyed with the junior officer's brusque tone, and he snapped, "Listen to me, Cory, my orders were to let you have full rein, and you've certainly taken advantage of *that*. But as Captain of this expedition my first responsibility *is* to get this ship off the ground - so just cut the chat!" He pointed to a wrench, and the silent Cory handed it over. Peering into a complex mass of twisted pipes and machinery behind a loose panel, Lowery cursed under his breath. Cory's eyebrows rose in silent query.

His Captain explained, "That blow-back melted the retaining bolts. I'll have to saw them off to get it out."

Cory nodded, saying, "I want to have a look around," as he studied the jungle warily.

Lowery kept on working. "If we don't blast off soon, we won't make the rendezvous with the freighter. If we're not in orbit, they won't wait." It was very matter-of-fact, meant as a reproach to the younger man.

Cory grinned and handed the Captain another tool. "You'll make it, Lowery!"

"I didn't want to touch down on this lousy planet in the first place, remember?"

"Don't start that again!" exclaimed Marc Cory impatiently. He added, "Where the devil's Garvey? He should be back by now." He glanced at his watch, worry creasing his brow.

Through the branches, Garvey watched them at work on the rocketship. "Kill," he muttered, "Kill."

Lowery gazed hopelessly at the melted metal. "I wish I could get *some* of it free! Look at it - useless! Get me a spare, will you? They're in the ship." As Cory climbed up to the hatchway, Lowery suddenly gave in. "Oh, it's no good, Cory," he called, sinking down on his haunches, defeated. "Don't bother. I'm just not going to be able to fix it." Lowery flung away the wrench in disgust as Cory came down the ladder.

Unseen, Jeff Garvey slowly lifted his gun and stalked towards Lowery's back, aiming deliberately. As his finger tightened on the trigger, Marc Cory looked up, snatched out his raygun and shot at Garvey.

Spinning round, Lowery saw Garvey fall, "Jeff!" Turning on Cory he shouted, "You killed him!" The Captain took a threatening step towards Cory, who stood his ground, gun in hand, looking down at the body.

"It was him or you. He was going to kill you."

"He didn't have a chance! You killed him like an animal - just shot him down." Lowery bent and turned over the fallen man, grief and anger choking his words.

Cory stooped over the body and pulled a thorn from Garvey's sleeve. "A Vaaga thorn!"

"Vaaga?" asked Lowery, extending his hand.

"Careful!" warned Cory, "Don't prick yourself, or you'll end up the way Garvey is - dead. I'll have to kill you". Lowery stared in astonishment. He watched Cory fish a small case from a pocket and put the thorn in it. Glancing around the encroaching jungle, Cory said, "Let's get back to the ship."

The Captain followed Cory, not seeing Garvey's hand flex, as if searching. His arm was growing a thick, white fur, and from this, fine thorns began to protrude.

Inside the spaceship, Captain Lowery and Marc Cory confronted one another. Cory was saying, "I didn't intend telling you this, but since we're stuck on this planet, and Garvey is dead, there are some facts you must know."

The Captain scowled at him. "Yeah. Jeff Garvey is dead and *you* killed him!" He thrust a menacing face at Marc and in a commanding voice added, "Explain *that* fact, and make *it* good!"

Cory gestured to a chair and said, "Sit down and take a look at this." From his pocket he pulled a small Identicode and showed it to the Captain.

"I might have known it!" sneered Lowery. "Special Security Service - licenced to kill! Well, count me out."

Ignoring the contempt in his Captain's voice, Cory sounded very serious. "This document gives me the right to enlist the aid of any person, civil or military, and *you* are enlisted." Lowery read the paper and then handed it back to Cory, who said very pointedly, "From now on *you* take orders from me. You've heard of the Daleks?"

"The Daleks invaded Earth a thousand years ago," replied Lowery with a frown.

"That's right. They haven't been seen in our galaxy for some time. But it doesn't mean they've been sitting around. In the last five hundred years, they've gained control over seventy planets in the Ninth Galactic System and forty more in the Constellation of Muros."

Lowery shrugged. "I don't see why that should concern us, they're both millions of light-years away."

Cory shook his head. "That's what we thought. But a week ago we had a report from a captain of a spacefreighter and his navigator spotted a ship of a type never before seen in our System." He stared intently into Lowery's eyes. "He only saw it for a second, but he gave a good description. What he described was a Dalek spaceship!"

In silence, Lowery crossed the cabin and prised the radio set from the computer.

Outside, Garvey slowly stood up. His body, clothes and all, was covered with white fur and sharp-pointed spines thrust from the shapeless mass of this headless figure, and then the deadly monster shuffled into the trees on its root-like feet to join others waiting in the dark jungle.

Cory and the Captain came out of the rocketship with the radio, setting it down in the clearing, too intent on their work to see that Jeff Garvey's body had disappeared.

Marc began signalling to the freighter, now nearing their rendezvous point."Freighter XM 2 - Freighter XM 2. Come in please." He repeated the call, listening carefully but found no answering signal.

Lowery suggested, "It may have been damaged in the crash," and they argued over the various possibilities of getting a response from the radio, and the impossibility of repairing their ship's engines. After a depressed pause, Lowery asked, "You think the Daleks have established a base here, is that it?"

Cory got up, answering, "It could be. This planet Kembel is the most hostile place in the universe. People from other civilizations avoid it." He kicked a blackened branch aside, adding, "I had a hunch this might make an ideal place for any secret preparations the Daleks wanted. That's why we brought the ship down here."

Lowery considered this then asked hopefully, "Did you tell anyone about this hunch of yours?"

But Cory dashed his hopes. "No one, not even your Commander. I just asked for a couple of men and a rocket." He smiled ruefully and added, "I didn't tell him why."

"Then why are you telling me?"

From his pocket Cory pulled the plastic case with the Vaaga thorn in it. "Because of this. A thorn from a Vaaga, part animal, part vegetable. Looks like a cactus." They examined the thorn without touching it. "The poison attacks the brain, rational thought is replaced by an overwhelming desire to kill. Eventually the poison seeps through the system and the victim is gradually transformed into a Vaaga." Cory put the case away carefully.

Even more perplexed, Lowery asked, "But what's it got to do with the Daleks?"

"The only place in the universe where Vaagas grow is on the Dalek's own planet, Skaro," replied Cory. "If the Vaagas are here, the Daleks are too." He turned away and stared into the jungle in moody silence, as night fell.

* * * * * * *

Hidden from the stricken spaceship by dense jungle was a magnificent Dalek city, with a tall landing beacon and towering buildings near a space-port, cleared from the trees and surrounded by a wall.

The main headquarters control was ruled by a Black Dalek, while others checked the main computers, a large dome-shaped machine with banks of visual screen monitors and transceivers. The Dalek leader glided to a halt past a waiting phalanx of armed Dalek patrols.

"I will receive your reports. First - Space Monitor Control."

"The emissaries from the Seven Planets will arrive as planned," was the reply.

"Then the Conference will begin at first sun." Swinging to face another patrol, the Black Dalek demanded, "Report, Security Control."

"Position of alien spacecraft located. Our patrol will reach it shortly."

Without hesitation the leading Dalek ordered, "Then the ship and its occupants must be totally destroyed!"

The instruction was automatically echoed by the Daleks. "Destroyed! Destroyed!"

The Black Dalek swung about to return to his station near the control dome, surveying the star-map screens.

Through the wall of the city glided a search patrol, entering the vine-shrouded jungle. They followed a leader bearing detector equipment, emitting a monotonous clicking as it registered a steady bearing on the rocketship.

"We will close on it from two directions," ordered the leader, and the patrol split up into pairs, going in opposite ways to encircle the space craft where Marc Cory doggedly trudged into the surrounding forest, on guard. Lowery worked on the damaged radio alone until Cory re-appeared. Lowery called:

"Anything out there?"

"Vaagas," snapped Cory. He looked behind him into the jungle. "They're closing in."

Lowery was astounded. "You mean - they can *move*?"

"Very slowly. They use their roots to drag themselves along," Cory said,"How long will you be with the beacon?"

Lowery tapped a large box with antenna pointing skywards. "Let's hope it wasn't damaged too."

Cory said wryly, "We'll soon find out." He touched a small recorder. "Can you fix this capsule?"

Lowery waved impatiently. "That's easy. Just the mechanism for messages. But if we sent the transmitter into space without this beacon working, no one would even know we were here. Give me the pliers, I've nearly finished."

"Good!" Cory said with relief. "I don't know how long we've got. The Daleks must know we're here and come soon."

"Well, I still think you're jumping to conclusions. I mean, just because these Vaaga things grow here, there's no proof that the Daleks are here too! Couldn't the Vaagas grow here, naturally?"

Marc was quite emphatic. "No, they were developed in Dalek laboratories, to give them protection."

Lowery stopped his labours, saying, "Well! If they're synthetic..." but Cory cut him short.

"Stop asking questions and get on with the job!" With a grunt the Captain turned back to his work.

Slowly infiltrating the trees round the spaceship, Vaagas appeared out of the jungle. Lowery pulled out his gun, saying, "These things are getting too close for comfort! I'll fix them." and he started up.

Cory knew the futility of shooting Vaagas and called, "It's no use, Lowery! They grow again, fast as you shoot." Lowery persisted, moving forward and Cory shouted, "Get back!" Lowery returned with a bad grace and Cory asked, "What about the beacon?"

"Well, it should work." The Captain frowned, turning a knob on the communicator. Cory peered at it.

"Exactly what does it do?"

"You record the message or S.O.S. on this capsule, just like any tape recorder," Lowery explained. "The rocket launcher shoots it high into orbit. Once orbiting, it transmits."

Cory was desperately serious as he said: "From what we know about Daleks, we've *got* to be picked up."

Captain Lowery tried to sound reassuring. "It's tuned into a special frequency, and there are listening posts all over the galaxy." He smiled at Cory. "Our people should get the message."

With fatalistic calm Cory replied, "And all we've got to do is stay alive until they get here."

Overhead a thunderous noise exploded and drowned out the fearsome jungle sounds. A gigantic spaceship was heading towards the unseen Dalek city, coming down to land. The two men had a glimpse of an enormous hull with dazzling windows at the front, and huge fins jutting from the tail section. Lowery gasped,

"It's the biggest ship I've ever seen! It's like nothing we've got."

Marc tried to estimate the direction of the noise echoing from the craft as it disappeared. "It's from another galaxy!" The Captain looked at him, asking:

"But what's it doing in a God-forsaken planet like this?"

Tense with excitement, Cory replied: "There's something very big going on. If the Daleks are involved you can bet your life our whole galaxy is in danger!" The two spacemen stood contemplating the Kembel jungle as its strange, wild sounds began again from its invisible creatures, hidden in the tangled vines. The Vaagas were waiting, half-concealed. The men turned to the work so nearly finished, with greater urgency.

Along the jungle trail the thunderous noise overhead caused the leading Dalek to say, "The ship from the planet Ghiron. And the beginning of the Great Alliance!" The patrol swung onwards along the path leading to the crash site.

>

At last Lowery stood back from the beacon, satisfied. "That should just about do it. Give me the message capsule." But as he put out his hand, Cory hissed:

"Sshh! Something's moving out there." He quickly draped the beacon with a vine.

"Vaagas?" whispered Lowery. Cory listened, every nerve strained to hear above the jungle noises.

"No," he said, "It's moving too quickly. Come on! We've got to get on board."

Lowery hesitated. "What about the distress signal?"

"Take the capsule with us," answered Cory, pointing at some advancing Vaagas. "They won't be the only ones!"

Lowery had seen something else, and pulled Cory aside behind a sheltering bush.

The Dalek patrols halted as they appeared from the jungle, then the two parties converged on the ship.

The leader said, "The ship is empty. The crew have gone. We will search for them!" Backing away from the rocket, he continued, "Destroy the ship!" The Daleks aimed at the spacecraft.

"Fire!" The Dalek rays shot their destructive beams at the rocket, which crumbled and melted into a useless mass of metal.

From their hiding place, the spacemen watched in disbelief. "It's just falling apart!" whispered Lowery.

Marc scrambled to a half-crouch, tugging at his Captain's sleeve. They ran doubled over through the trees, past the waiting Vaagas. Cory evaded one, but Lowery was not so lucky. One of the deadly thorns pierced his arm and broke off. Quickly he pulled it out and sucked at the venom, spitting it out as he ran after Cory.

Marc urged, "Come on - they'll be looking for us now!" He had not seen the accident to the Captain, nor Lowery's face turn pale as the poison spread like wild-fire through his body.

Pushing and scrambling past creepers and underbrush, Cory was followed by his dazed, stumbling companion, away from the Daleks into deeper and denser forest.

"This way!" called Marc over his shoulder, making for clearer space ahead.

Lowery's answer was a faint hiss. "Kill," he whispered, his eyes glinting slits in his ashen face as he followed in Cory's tracks. Around them the shrieks from Kembel's wilderness grew louder, drowning the sounds Cory made as he explored far ahead. Suddenly Marc retraced his path to some sheltering bushes, waiting for Lowery. Behind him the Captain sank to his knees and grasped his head. Fur grew on his hands, thick and white. As Lowery saw his metamorphosis, he began to weep soundlessly.

Marc Cory stood up, the message capsule in his hand. He saw the seated figure of the Captain, but not the change making Lowery into a Vaaga.

Marc called, frantic with urgency, "We've got to get this off! There's a Dalek city down there!" His hand pointed back past the bushes. "I got quite close. Enough to hear an announcement over the loud-speakers."

With an effort Lowery said hoarsely, "What did you hear?"

"The whole galaxy is to be invaded and destroyed!" cried Marc, advancing on the bowed figure.

"Kill," muttered Lowery. "I must kill." He stumbled towards Cory.

For the first time Marc saw the dreadful form, no longer human but half Vaaga. He drew his raygun and shot Lowery dead. For a moment he stood over the prone body, compassion softening his grim face. But as the white fur spread about the dead man, he turned away and switched on the capsule to record a message.

He was concluding the vital news which would alert Earth to her danger as the Dalek patrol emerged from the trees, their detector registering as it homed in on the man before them.

"Exterminate...fire!" The four deadly rays caught Cory and his seared and blackened body fell.

"Our plans for galactic conquest are safe. Whatever information he discovered died with him. Return."

"We obey." As one, the Daleks wheeled about, vanishing into the trees. The message capsule lay unnoticed.

* * * * * * *

At the beginning of the Great Alliance, the Black Dalek and his forces had come to Kembel to develop the Dalek Master Plan. Already, seven powers had joined and soon the mightiest galaxies in the cosmos would be combining their armed forces. The first seven Representatives met in a vast Conference Hall, around a huge, illumined circular table. On its surface glowed a complete map of the heavens.

This first meeting was under the guidance of the Black Dalek and the aliens' leader, Malpha. Malpha's bulky space-suit covered most of his crocodile skin, only his ugly head and hands were bare. Next

OCH! HELP...ALL YOU BRAVE LADS AND LASSIES! -AYE! -IT'S YOUR AULD FRIEND JAMIE. YEA MAY HAVE NOTICED I'M NOT LOOKING QUITE M'SELF... IF YEA BUY COSMIC HOBO, YEA KEN FIND OOT JUST WHY, WHEN YEA READ ABOUT OUR TRIP TO THE LAND OF FICTION. IN COSMIC HOBO YEA KEN READ ABOUT A GREAT MANY OF THE DOCTOR'S ADVENTURES. WE ALSO HAVE OUR AULD FRIEND, CORPORAL BENTON, & MUCH MORE... IF YEA DO BUY A COPY, YEA MAY BE ABLE TAE HELP ME GET BACK TO BEIN' ME AULD SELF... SO, IF YEA DUNNA WANT TAE LOSE FACE LIKE ME...BUY COSMIC HOBO IT'S MORE VALUE THAN YEA KEN SHAKE A HAGGIS AT! 'N TAKE IT FROM A HIGHLANDER... IT'S A BONNY GOOD BUY! --AND WE NAE THROO OUR MONEY ROOND!...
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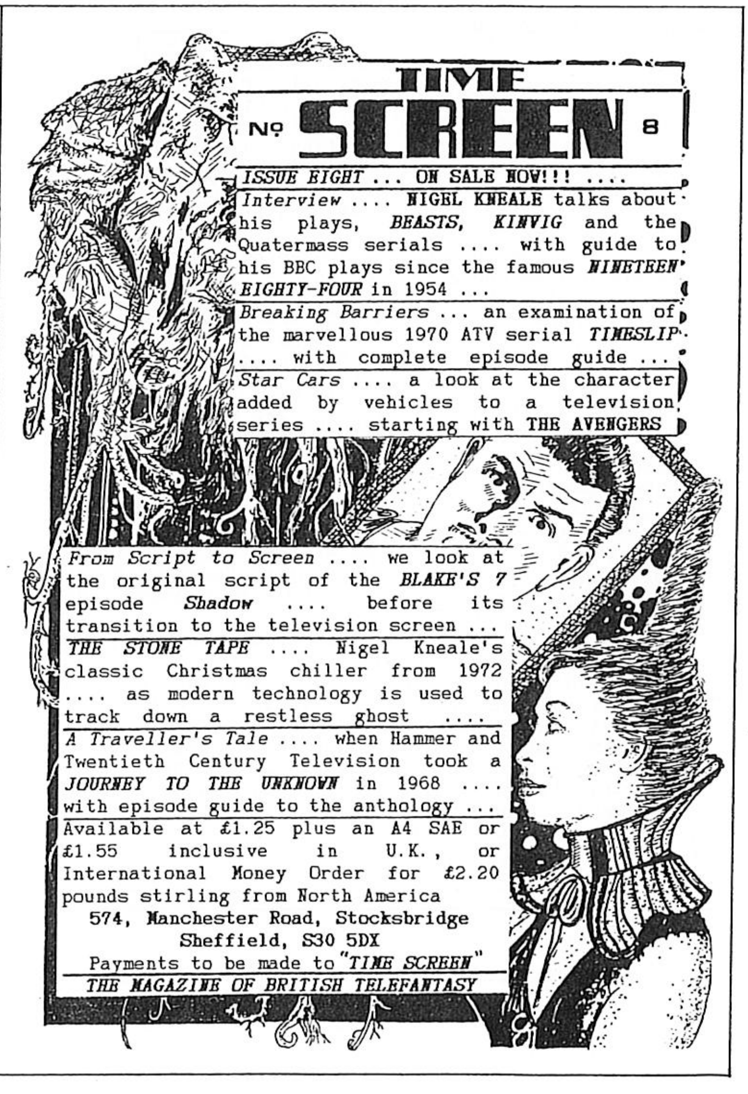

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THE MAGAZINE OF BRITISH TELEFANTASY

to him was Desmir, in a loose-fitting silver life-support suit, with a transparent skull guard over his ultrasonic brain. On his feet Desmir wore silver boots with upturned points at the long toes.

Furred and bearded, Stifka stood in a half-crouch, his batwing arms ending in sharp claws. Then came Hjbuj, a cloak gathered over his protoplasmic mass, a double-tiered mask ending in a conical cap.

Lizard-faced Pteron had a plumed crest on his scaly head and wings grew from the bones of his bent arms, his slanted eyes fierce and quick to follow any movement. Next to him, Leemon's glowing eyes were enormous almond-shaped slits in a black, feathered face and his vulture shaped head,smooth skinned, glistened dully as it turned to stare unwinking at the allies nearest him.

Taller than the others, Dbremen's square space helmet revealed only part of a shadowed face, and smoothly fitting plated scales armoured his great shoulders. A long tube ran from his helmet to tanks on his chestplate.

The expectant hush was broken as the Dalek leader addressed the Conference.

"With the arrival of our ally, Malpha, we are enough. The meeting will begin."

In an abrasive voice Malpha contradicted the Dalek. "No! It can't!"

"What is wrong?" The Dalek's eyepiece stared at Malpha as a strange murmur arose from the allies - the discord of hisses, guttural snarls and snuffling wheezes blended into a jangle of apprehension.

"There is a hostile presence among us!" Malpha's telepathic powers caused him great unease. "On arrival here I knew that hostile forces from the Solar System were among us."

The Black Dalek answered with great contempt, "Not among us!" As Malpha protested, he continued. "Some beings from the planet Earth have landed. But do not be concerned, their spaceship has been destroyed."

Malpha was not satisfied and he insisted, "What about the beings, were they destroyed?"

With assurance the Dalek leader replied, "They cannot escape. They will be found and exterminated."

"But suppose they send a message through this universe?" persisted Malpha.

With voice rising the Black Dalek raged, "They will not have time. They will die by my Vaaga plants or be killed by the patrols. They will be exterminated - exterminated!"

The allies were finally convinced that the safety and secrecy of the meeting was assured, and the discussion began in earnest. Pledges were exchanged and the terms of alliance were settled.

"Agreeeed. Agreeeed," Stifka and Dbremen croaked, and the others joined their strange voices to the chorus.

The Black Dalek declared, "All are agreed. It is done.The seven great powers of the outer galaxies are one!" Together they began in excited concord to discuss the alliance, until Malpha's voice rose above the din.

"This is indeed an historic moment in the history of the universe." The alien leader opened his bulging arms to include the allies around the table. "We seven, from the outer galaxies, joining with the power of the Daleks, against the Solar System!"

He turned to the Black Dalek. "The seven of us represent the greatest war forces ever assembled! Conquest is assured." In his massive hand Malpha held an arrowshaped indicator over the glowing map on the table before them. As he pointed, one by one the named planets sprang into brightness. "Mars. Venus. Jupiter. The Moon Colonies. They will all fall before our might!"

The Black Dalek's eye stared at the map malevolently. With a voice full of hatred he said:

"But the first of them will be Earth!"

Malpha's fierce teeth showed as he turned to smile at the Dalek Commander and pointing at the map, a new point of light glowed. He said, "Now all is ready. We at this table pledge our allegiance to the Dalek cause. Our armies will reduce the galaxies to ashes. Their people to dust. And Earth will we conquer first!"

Malpha flung wide his arms again. He exulted, "Victory!"

The Black Dalek and his forces took up the cry, the seven allies added their voices. "Victory! Victory!".

The Dalek Master Plan had begun.

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THIS WAS CHAPTER ONE OF 'ZERINZA'S' THIRTEEN-EPISODE ADAPTION INCORPORATING THE DALEKS' MASTER PLAN. THE COMPLETE FANZINE IS NOW AVAILABLE FROM DAVID HOWE AT THE ADDRESS BELOW...

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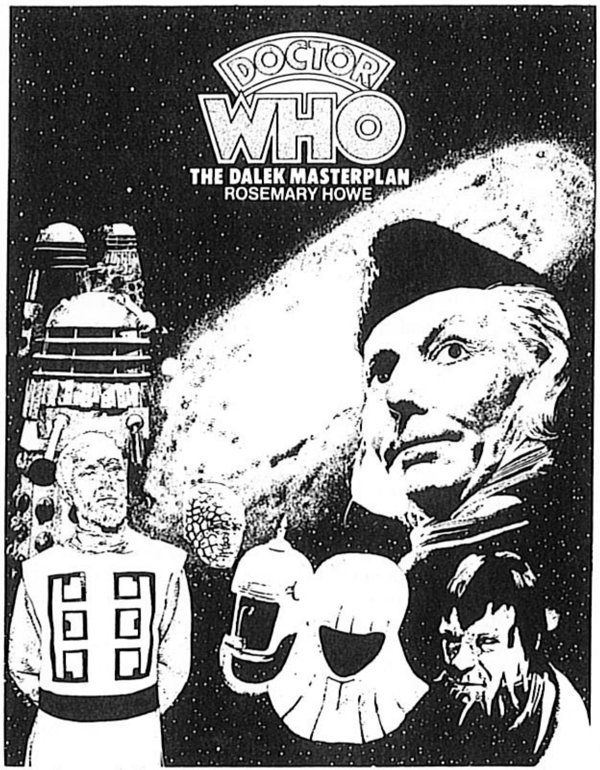

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TROUGHTON and the DALEKS

Despite having notched up an impressive 13 episodes with the Daleks, the second Doctor is remembered more for his Yeti and Ice Warrior stories (12 episodes apiece) and, of course, his frequent encounters with the Cybermen (an impressive 22). And baring in mind the sheer quality of the two Troughton/Dalek stories, it is fair to say they are grossly underrated, which is hardly surprising as all 13 episodes were wiped by the BBC in the '70s—much to their regret now—leaving only the brief excerpt at the end of THE WHEEL IN SPACE as a lead-in to the repeat showing of THE EVIL OF THE DALEKS, back in 1968, as the sole token representation of these classic David Whitaker tales. Until now. . .

As the director of THE POWER OF THE DALEKS, Christopher Barry, explained when we interviewed him in DWB#32: "There was a man called John Curer who set up in business photographing a television screen. You would pay him a fee for which he would take something like seventy 35mm contact prints ...He was an absolute Godsend in the days before we had videos. They were the only visual records you could get of a programme other than publicity stills, which usually looked what they were, rather posed. So everybody commissioned him to do their programmes, and they were jolly fun...". As you will have seen in Jeremy Bentham's The Early Years, Christopher Barry indeed commissioned Curer to preserve in photo-form his 6 episodes of THE POWER OF THE DALEKS (1966) and no less than 400 prints, taken at regular intervals, today can tell a story once thought to be lost forever.

There are already tentative plans to link-up the prints with the existing POWER OF THE DALEKS soundtrack for showing at conventions, and the publication of these stills completes a year of notable discoveries of photographic material from the Troughton era: earlier this year Marvel published a selection of Hugh David's similar off-screen prints from THE HIGHLANDERS, the story he directed in 1966, and of course DWB's own find Down Under of full colour shots taken on location in 1968 of the epic Cyber-story THE INVASION (reproduced in #32 and in full colour in the 1986 Summer Special).

And this issue we are taking off where The Early Years ended and present a selection of Chris Barry's stills from episodes 2-6 of THE POWER OF THE DALEKS. The first publication of these stills also coincides with the story's 20th Anniversary and, of course, the recent untimely death of Dennis Spooner who worked so hard at pruning down David Whitaker's vastly over-length script and, in the process, helped to shape the cosmic hobo character of Troughton's Doctor initially devised by Sydney Newman.

THE POWER OF THE DALEKS

CAST

Doctor Who	*PATRICK TROUGHTON*
Polly	*ANNEKE WILLS*
Ben	*MICHAEL CRAZE*
The Examiner	*MARTIN KING*
Quinn	*NICHOLAS HAWTREY*
Bragen	*BERNARD ARCHARD*
Lesterson	*ROBERT JAMES*
Janley	*PAMELA ANN DAVY*
Hensell	*PETER BATHURST*
Resno	*EDWARD KELSEY*
Valmar	*RICHARD KANE*
Kebble	*STEVEN SCOTT*
Daleks	*GERALD TAYLOR, KEVIN MANSER, KEVIN MANSER, JOHN SCOTT-MARTIN*
Dalek Voices	*PETER HAWKINS*

TECHNICAL CREDITS

Production Assistant	*MICHAEL BRIANT*
Assistant Floor Manager	*MARJORIE YORKE*
Costume Supervisor	*SANDRA REID*
Make-up Supervisor	*GILLIAN JAMES*
Incidental Music	*TRISTRAM CARY*
Story Editor	*GERRY DAVIS*
Designer	*DEREK DODD*
Producer	*INNES LLOYD*
Director	*CHRISTOPHER BARRY*

Troughton's Doctor is associated more with the Ice Warriors and the Cybermen—the creatures that came into their own during his tenure as the Doctor—than with the Daleks. And the Daleks are associated more with their literary creator Terry Nation than with their 'godfather' David Whitaker. For these reasons alone the two Troughton / Dalek stories are worthy of note. They are also remarkable for a number of other reasons. One of these is the substantial amount of work into rewriting THE POWER OF THE DALEKS by Dennis Spooner, whose tragic death we are still feeling. With the loss of this DOCTOR WHO stalwart compounding that of David Whitaker, we shall probably never know how much of the script can be credited to each author. What we can be sure of is that the script, along with its cousin—THE EVIL OF THE DALEKS—is certainly worthy of credit.

However, in studying both stories we may not do justice to either or both. Both of them merit a host of articles, and each repays close study. But together they do throw up some interesting points. We can see something of the effect of the Daleks in the late black and white days of television; about the production values and the attitudes of the team to symbols of an earlier regime in the later '60s; about the style and technique of David Whitaker's scripting.

Certain traits of Whitaker's style can be traced through to these two stories. We shall look closer at the second throughout this article. This is partly because we need to focus on one in order to cover the subject adequately; partly because the later story shows trends of production and scripting clearer, since these trends have had an extra year in which to evolve. And also with the wealth of photographic material printed here from THE POWER OF THE DALEKS, points made about the later story can be extrapolated and interpolated by readers from the pictures. This article will perhaps redress the imagistic balance by dwelling more on THE EVIL OF THE DALEKS but we shall not forget their power.

The main attraction of David Whitaker's scripting is the sense of spectacle and awe which his stories evoke. Built into this tapestry is a sense of scale and a level of characterisation rarely equalled in DOCTOR WHO, let alone bettered. The plots become the binding thread of this integrated web. But there is perhaps the weak point in David Whitaker's material. While the stories are relatively simple, the plots tend to be a little complicated, taxing the brain of the casual viewer just too much. The thread, to continue the metaphor, is easily lost.

This is apparent from both the Dalek stories. THE POWER OF THE DALEKS is a fairly straightforward story about power. The Governor, Hensell, is in power, while Bragen wants to wrest that office from him. The Daleks are really a subplot—discovered in the mercury swamp by Lesterson and unwisely revived. But the Daleks are not ones to play second fiddle for long, and the struggle rapidly becomes one between the Daleks and the two human factions.

The complications arise in the earlier part of the story. Who are the rebels; what is Janley up to; who summoned the Examiner, and indeed who killed him? At the most basic level, who is the new Doctor (if he really *is* the Doctor still, and not as Ben suspects an imposter). While these questions arise, the Daleks wait on the sidelines, planning, ready to take over. The Doctor and the audience are the only ones aware of their insidious presence, watching, waiting, massing, plotting . . .

But what could be a basic goodies and baddies struggle is lifted above that by the characterisation, by the knowledge that the viewers and the Doctor already have about the Daleks, and by the complications built in by Whitaker. Usually they do not intrude too much and become obvious garnish, although how much this is due to the editing done by Dennis Spooner, of course we do not know. The most obvious example of over-complication is the scene with the notice board. The rebels communicate with each other by leaving coded messages disguised as innocent bulletins. There is a lot of business with a rebel reading a note watched by the Doctor and Ben. Not only is the code used extremely complicated, but it is deciphered almost instantly by the Doctor leaving both the viewers and Ben still baffled. The scene is far too long for the plot advancement it offers, and the audience has time to get confused rather than merely accepting that the Doctor is very clever and the rebels have a meeting which can now be gate-crashed. Even so, the camera script was edited before recording to reduce the length of this scene, so the production team was obviously unaware of this problem.

THE EVIL OF THE DALEKS is, on the whole, better realised from this point of view. The plot is certainly more complicated since the motives of individual characters and of the Daleks themselves are somewhat obscure until towards the end—herein lies the intrigue and mystery. There are no clear lines of distinction, no rebels and loyalists; even the 'silent partners' Waterfield and Maxtible have very different motives for helping the Daleks, although they appear at first to be working towards the same end—Victoria's release and the end of the experiment so that the Daleks will leave.

The changes of location—from London in 1966 to Maxtible's house near Canterbury in 1866 (June 2, according to Maxtible), to Skaro in an unspecified time—also blur the storyline. But with seven episodes, there is time to make the important points clearly, then restate them for those who missed them. Jamie realises that someone in the house must have been helping the Daleks already in order to lure Victoria to her capture, but wonders how they managed it, since Victoria has no recollection. This is immediately followed by Maxtible hypnotising the maid, Mollie, and telling her to forget that she had heard Victoria's voice carried down the chimney (Victoria is supposed to be in Paris). The connection is obvious, but for the less aware (children or adults ?), at the end of this scene Arthur Terrall remarks that he did not know of Maxtible's mesmeric ability. How else does he suppose that Maxtible gained control over Victoria, asks the professor, and a throwaway line reinforces, or makes, the important connection.

But again there are problems. The first episode is too complex, with its trail of matchbooks and men wearing overalls that aren't the right size. The clues that are to lure the Doctor to Waterfield's antique shop are too subtle, although the Doctor copes with them admirably, as he is supposed to. An obvious example is the said match book—with its matches torn out from left to right (why couldn't it have been used by a left-handed man ?). Another is the murmured word of Bob Hall before he passes out—*"Ken. . ."*. This is Kennedy, who is setting the Doctor and Jamie up for Waterfield, but the Doctor assumes it is Perry who meets them at the Tricolor coffee bar. His card gives his initial as 'K', but later (to the Doctor's chagrin) this is revealed to stand for 'Keith'.

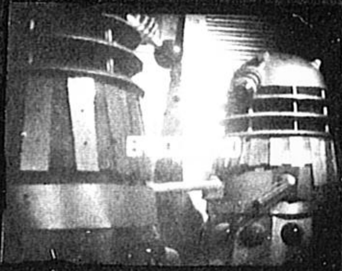
Complicated scripting requires complicated (and long) explanation to make the point, but for all that the problem is minor. For the most part both stories are easy enough to follow, well paced and signedposted. The level of complication may be too high at times, but usually it serves to add depth to the script; to make the whole thing more 'real' and believable.

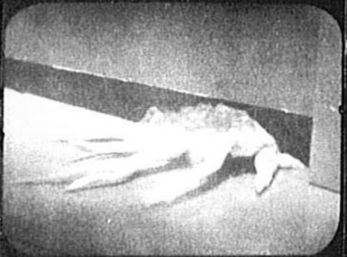
The other main scriptual factor in the

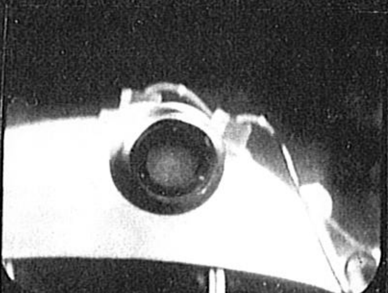
Continued next page. . .

EPISODE 1 (5TH NOVEMBER 1966)

Worried by the activities of the human colonists on Vulcan the newly-regenerated Doctor has crept into Lesterson's laboratory late at night, followed by Ben and Polly. They gain access to the flight deck of the mystery space capsule only to find two inanimate Daleks inside. A scuttling noise alerts Polly. On the floor a huge spider-like creature is scurrying for a small trap door. . .







credibility of the stories is the characterisation, but even here an element of complication creeps in. In THE POWER OF THE DALEKS it is a little difficult keeping track of who is on which side and why. In THE EVIL OF THE DALEKS, the character of Arthur Terral adds little to the plot. What he actually does could be achieved by Maxtible, except for his orders to Toby to kidnap Jamie. This is brought on by his confusion as he fights against the Dalek conditioning — but the only reason for Jamie to be kidnapped (he is swiftly found and released) is to provide a suitably dramatic ending to episode two.

For the most part, though, the characters are meticulously delineated. By the close of THE POWER OF THE DALEKS we can easily believe that Valmar will kill Bragen following his sight of the death of Janley, blasted down by the Daleks unwittingly unleashed on the Colonists by Bragan's ambition and power-lust. Similarly, as Lesterson creeps about the darkened infrastructure of the capsule, we can appreciate the horror with which he views the Dalek production line. All the more terrible for the scientist since it shatters all his illusions about his work and points out how he has been so completely manipulated. His subsequent breakdown is credible as it is convincingly acted by Robert James.

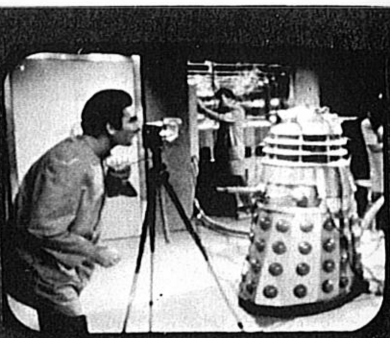
Even the smaller parts are fleshed out. We only know Resno for a brief while, but we feel his death — the first victim of the Daleks — as keenly as his fellows, probably more so since Janley sees it as an opportunity to exploit the Daleks, and Lesterson is not even told he is dead until the rebels are ready to use the accident to blackmail him into silence. THE POWER OF THE DALEKS is peopled by real, believable characters — the naive Governor Hensell; the idealistic Janley; the single-minded but brilliant Lesterson; the nervous but meticulous Quinn, whose character makes him the ideal victim for Bragen's frame-up. This is ironic since it is Quinn who sent for the Examiner, and it is Quinn who is accused of his murder.

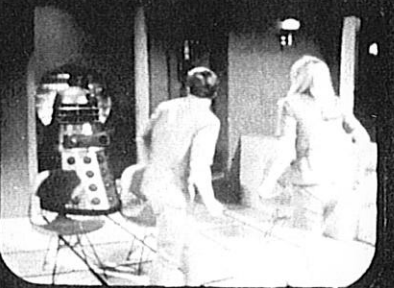
THE EVIL OF THE DALEKS has far fewer characters than its predecessor and, perhaps because of this, each is even more finely drawn. There is not time in this article to examine each (or any) in great detail — that requires a suite of articles in itself. Even the tramp Toby has more fictional substance than most of the leading characters who populate the series these days.

The most meticulously developed are, of course, Edward Waterfield and Theodore Maxtible. Waterfield is for the most part preoccupied with the safety of his daughter. He is a nervous man, resourceful and brave (he throws himself in front of the Dalek firing at the Doctor), but lacking the self-confidence to stand up against the Daleks without backing from Maxtible. He only loses his temper with them once — after the first death, when Kennedy is gunned-down at the end of episode one. He does not make the mistake again.

Maxtible does not stand in the way of the Daleks for his own reasons. His excuse to Waterfield, when they find Toby's body, is that they are not to blame and the sooner the Daleks finish their experiment and leave the better. His real motive is less straight-forward. The Daleks have promised him the secret of alchemy if he helps them. To this end he has kidnapped Victoria for them and manipulated Waterfield. He needs (and needed) Waterfield for his scientific genius. He is a far stronger character than his partner, more than willing to try to stand up to the Daleks.

Yet the Daleks have strong characters too. They are more than capable of coping with the vitriol that Maxtible hurls at them. He can complain all he likes about being summoned before he has managed to find the Doctor and Jamie, but he is stunned almost to silence when the Dalek's reply is calmly to announce that Maxtible's house is about

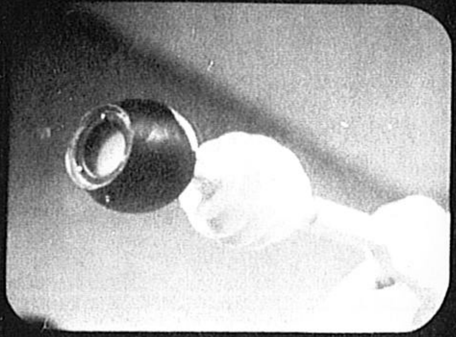


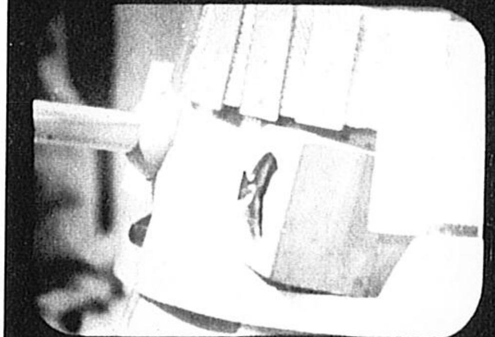


EPISODE 2 (12TH NOVEMBER 1966)

Lesterson is proudly demonstrating his reactivated Dalek to the Governors Hensell and Quinn. Desperately the Doctor tries to warn them of the terrible peril they face but Hensell is more impressed when the Dalek machine gratingly intones to its amazed audience, "I am your servant, I am your servant. . ."

EPISODE THR





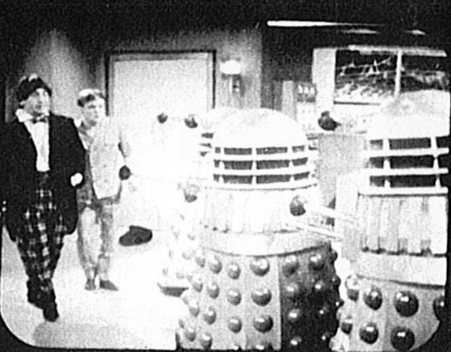
to be blown to bits. *"We are destroying this area,"* the Dalek tells him . To the point; no argument.

While THE POWER OF THE DALEKS presents us with a wide range of characters — a whole colony, in fact — it locates them in a very finite space. The central buildings of the colony, where we are confined for the story once we have come in from the mercury swamp, is a cramped area. It is small enough for it to be credible that the Doctor can leave one Dalek serving drinks in the Governor's office (*"Do you require more liquid ?"*, it asks rather endearingly) and then meet another three in a corridor. The connection is obvious — to the Doctor and to the viewer.

THE EVIL OF THE DALEKS has far fewer characters, but the canvass is much broader. The story takes us from London, to the huge house near Canterbury, to the massive Dalek city on Skaro. It culminates in one of the most impressive sets ever seen in the series — the Emperor Dalek's throne room. Like the tombs of the Cybermen, it is the scale of the set that makes it so awe-inspiring. The thin structure of the skeletal walls makes it seem all the more large as does the black background. The Emperor himself towers above the humans and his Daleks, voice reverberating throughout the corridors of the city. The scale of the entire city is vast — there seems to be no end to the rooms since we can see beyond most of them. Shadows partition our vision where we feel walls ought to. The only time this is not the case is as the Daleks swarm into the throne room for the final battle. The same reason is that the same Daleks are coming round and round again — and the audience must not be allowed to see them sneaking round the back of the set for another go !

The scale of the city leads us onward and outward from the house, made up of many smaller rooms. Here the scale is in the variety and space is appreciated when we can find it. The rooms are not small, but cluttered with furniture — or with Maxtible's jars and flasks as he tries to refine gold from bubbling chemicals, or with the Dalek machinery needed to monitor the experiment on Jamie. The largest set is probably the landing, corridor and staircase (down which it is often forgotten two Daleks quite happily trundle to chase Jamie and Victoria, Jamie having pitched a fellow of theirs over the bannisters). The stairs , like the city and the rest of the house , are shrouded in shadows. The lighting for the entire story shows an appreciation of chiaroscuro largely missing until (and since) EARTHSHOCK.

All this serves to add to the atmosphere of intrigue and mystery — and atmosphere that dissolves quicker into claustrophobic terror in THE POWER OF THE DALEKS; in EVIL the horror is derived from the combined awe and mystery. This atmosphere is the most important aspect of both stories. From the evocative pictures from the first reproduced here it is easy to see many of the ways that this ethos was built up in the earlier story — the lighting, the cramped sets, the slow realisation of the real threat. There is a lot to be gained from telling the audience what is happening way ahead of the characters' realisation of it. In THE POWER OF THE DALEKS, the Doctor too knows, but no one will listen. For the viewer who is certain that the Doctor is right, this is all the more frustrating and frightening. Except for those it affects, we all know what will happen — the fear is generated by the fact that we cannot be sure *when*. Hitchcock cites it as a mistake to allow a bomb the audience knows of to explode. Here the disappointment would be if it did not — we must be able to look at the characters and think "We told you so." That way we can sympathise — if disaster were averted and they remained unaware, we should feel cheated — and the Shakespearean



EPISODE 3 (19TH NOVEMBER 1966)

With Lesterson's scientific curiosity aroused to the full, the reactivated Daleks have managed to obtain independent mobility. What none of the colonists realise is that two of the Daleks now carry guns. Soon the Daleks know they will have the amount of power they require to achieve their objective — an objective fatal to all the humans...

EPISODE 4 (26TH DECEMBER 1966)
Clearly worried by developments Lesterson has stolen aboard the Dalek capsule. A secret panel leads him into the main body

deal of insight through suffering would not be struck. Perhaps the most frightening scene in THE POWER OF THE DALEKS is not the conveyor belt of Daleks being assembled, or even the slaughter as they systematically exterminate the colonists, but is rather the end of the second episode. The Doctor is voicing all our concern and fear—the Daleks are killers, and Lesterson is bringing them back to life. *"The thing it does most efficiently is that it exterminates humans lives,"* shouts the Doctor; but the Dalek—closing on its enemy as he is hounded into the corner of the room—to the excitement of the assembled colonists chants louder and louder the great lie and terrible deception: *"I am your servant, I am your servant . . ."*

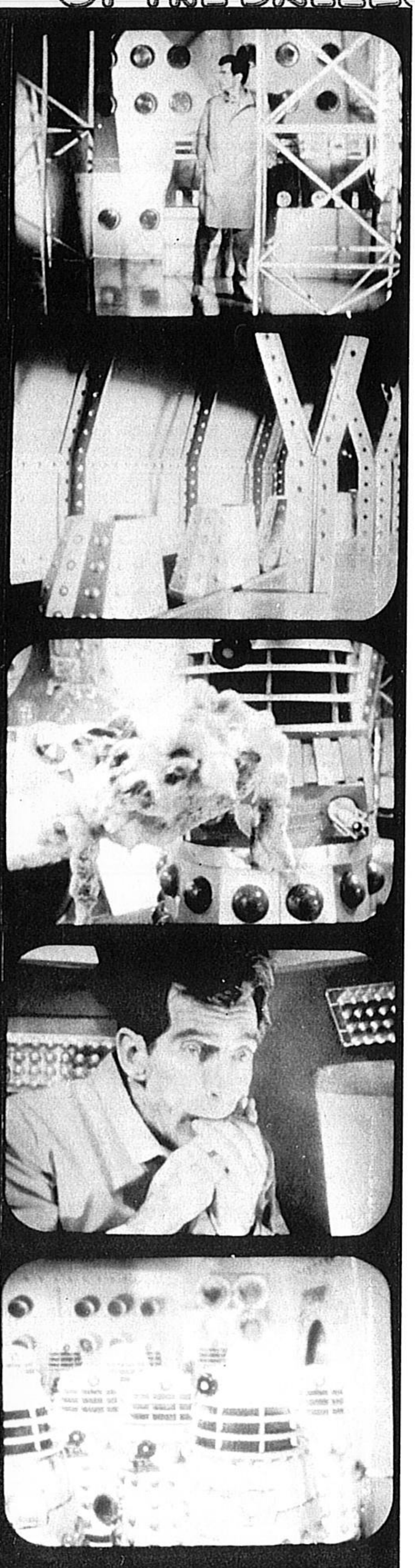
In THE EVIL OF THE DALEKS also the audience is aware of the threat before the other characters. It is not until well into the second episode that the Doctor discovers he is once more pitted against the Daleks. But for the most part the atmosphere is built up through mystery. Unlike the earlier story, where the question is really '*When* will it happen ?', here we ask, '*What* is going to happen ?' Just what are the Daleks up to ?

Earlier we briefly examined the character of Arthur Terral. True, as we said, he contributes little to the plot. However, in terms of creating and sustaining an air of mystery and intrigue, he is an invaluable inclusion. In one scene the Doctor remarks that he has never seen Terral eat or drink anything—and neither has anyone else. He then discovers that Terral exerts a sort of magnetic attraction on a simple dinner knife . . . almost as if his whole body were charged with some form of static electricity. The audience also has the confused sound of the Dalek instructions chanted within Terral's mind to contend with. That Maxtible can condone what the Daleks have done to his future son-in-law gives us further insight into his depth of ambition.

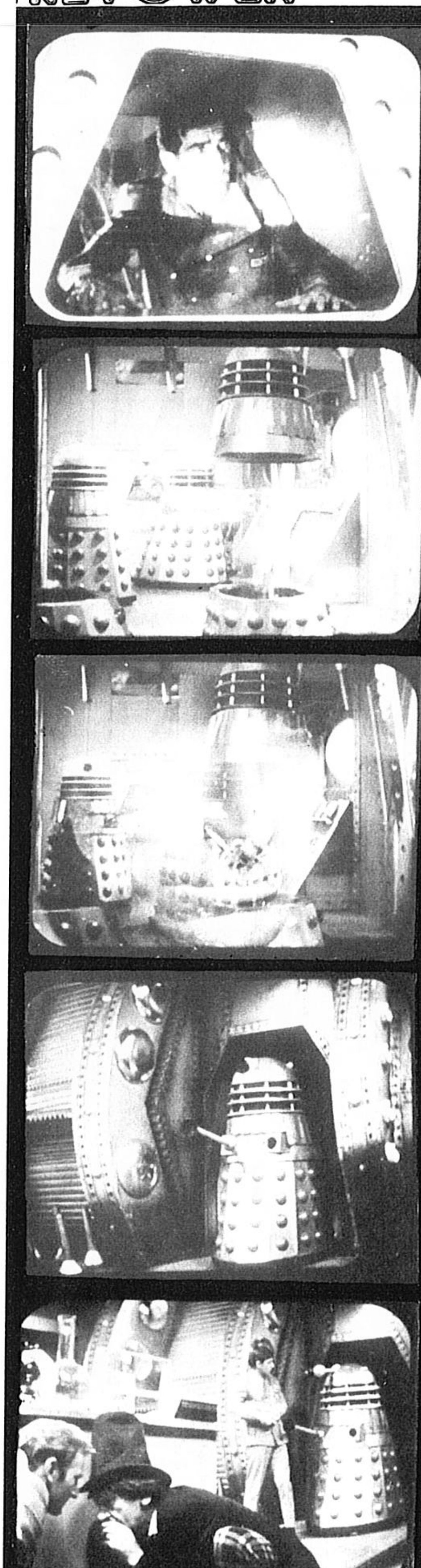
The music too provokes a feeling of dread which is largely missing from THE POWER OF THE DALEKS. In this first story only stock music is used, although we come to associate the different themes with the mood of the Daleks. There is one refrain for the threatening Daleks, another for when they are being friendly. Occasionally—and disconcertingly—the second blends into the first. In THE EVIL OF THE DALEKS, Dudley Simpson provides one of his best scores. The Dalek theme is particularly menacing, derived from the base line of the theme music. We are warned (again, ahead of the characters quite often) when a Dalek is about to appear on the scene. The music gains strength and power as the threat increases, until the version used in the Emperor's throne room is as vibrant as the heart-beat sound effect and the Emperor's voice with menace and anger. The atmosphere from lighting to the music and the reuse of the 'swirls' of noise for the Dalek city (first used in THE DALEKS) which give so much depth to the surroundings is carefully built up and lovingly crafted.

Perhaps the best example of this carefully constructed atmosphere of mystery is the end of part five. The episode does not close, as we might expect, with the test Daleks slowly jerking into life. Instead it lingers, until the Daleks have become fully active and we can see the result of the experiment that has occupied the previous two episodes. The Daleks have become playful children. The ending is not threatening (except for Maxtible's ominous reply to the Doctor's observation that the Daleks are playing 'trains': *" Rather an amusing little game—don't you think so, Jamie ?"*), it is intriguing. What will happen next ? How will the Daleks react to the apparent failure of their experiment . . .Has it in fact failed, or.. ?

That suspense is sustained throughout the



of the craft where a terrifying sight meets his eyes. The Daleks are mass - producing themselves biochemically with their cases being manufactured on a huge automated conveyor. And each new Dalek is fully armed. . .



EPISODE 5 (3RD DECEMBER 1966)

With the colony virtually in a state of civil war between those loyal to the Governor and those loyal to Bragen's rebels, the Daleks decide their time has come.

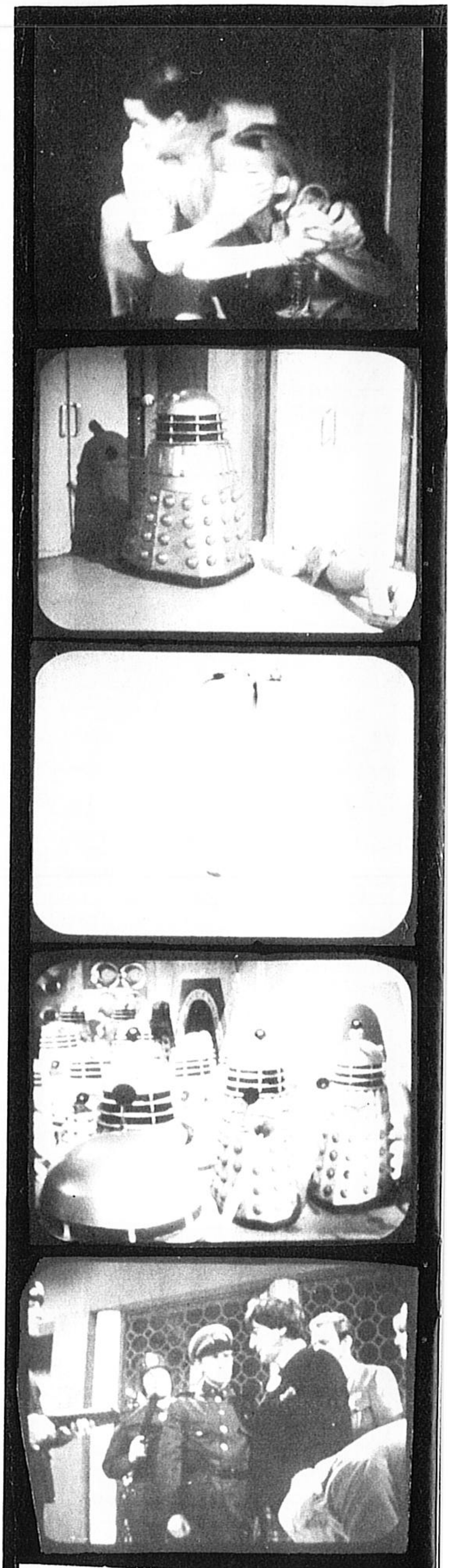
next episode as the humanised, test Daleks are summoned back to Skaro, with the Doctor and his companions (plus Maxtible) following. The human Daleks are allowed to run free (a mistake, as it turns out), although one comes to grief when it proudly announces to another, *"That is my name. The Doctor gave it to me !"* Not until the end of the penultimate episode do we learn the true purpose of the experiment—and that we, like the Doctor, have been duped all along the line. *"While you were doing one thing, they were really making you do another,"* Waterfield tells the Doctor. This is something of a shock to everyone. No sooner has the Doctor finished his almost smug report to the Emperor: *"I have implanted the human factor into the three test Daleks you gave me... And they've gone wrong... I've defeated you, and I don't care what you do to me now,"* than the Emperor endorses this analysis. *"The human factor is useless."* The experiment has been for another purpose altogether: *"The human factor served to show us what the Dalek factor is... You will take the Dalek factor, and you will spread it through the entire history of Earth !"*

As with THE POWER OF THE DALEKS, right up until the final moments, the Daleks are in complete command of the situation—their planning and execution are impeccable. It is only the genius of the Doctor that eventually defeats them. For this reason alone the two stories are convincing vehicles for Doctor and Daleks alike.

We need not dwell on the way the production deals with the Daleks in the first of the two stories—the photographs adequately show the clever use of subjective Dalek view points and the low shots of the massed Daleks, emphasising their power and numbers.

THE EVIL OF THE DALEKS uses many of the same techniques, but takes them further. The low angle shots are still there; the unsettling views from Daleks' eye level; the silhouettes and shadows of distorted Dalek forms as they lurk in the corridors of the house or fade into their time terminal in the secret room of the antique shop. In the Dalek city long shots are used to point-up the scale of the architecture, while the Daleks entering the cabinet in Maxtible's house to be transported through time and space to Skaro at some unspecified date in the future are actually shot from above, giving a new perspective and impressive new shape to the Daleks. Even the model shots of the Dalek battle—which look so false in photographic close-ups of the Louis Marx Dalek toys—are skilfully intercut. They are always longshots and never linger long enough to give more than a general, and convincing, impression of the extent and scale of the battle. So important are these sequences that the director Derek Martinus assigned his production assistant Tim Combe (later to direct THE SILURIANS and THE MIND OF EVIL) to direct their shooting.

Finally, these two classic stories offer a sense of spectacle rarely equalled in DOCTOR WHO. The Dalek production line sequence can be seen here in all its glory, but the final destruction of the Daleks in THE POWER OF THE DALEKS is, surprisingly, not so well served by the photographic reconstruction of the story. As the lever to destroy the Daleks, turning their own power against them, is thrown, the two Daleks in the laboratory spin round, out of control with smoke pouring from them, lights flashing. After this we are treated to an impressive special effects film sequence: a Dalek dome blows off, explosions follow inside it; another Dalek smashes out of control into a corridor wall; two Daleks crash into each other as smoke envelopes them. Then back to the conveyor belt, and a Dalek tumbles from it, dome exploding. An overhead shot as a Dalek completely explodes; another Dalek exploding before a



Pretence of servitude is no longer necessary. The outer door on the capsule opens and the Daleks swarm out to begin the systematic conquest and destruction of all humans...

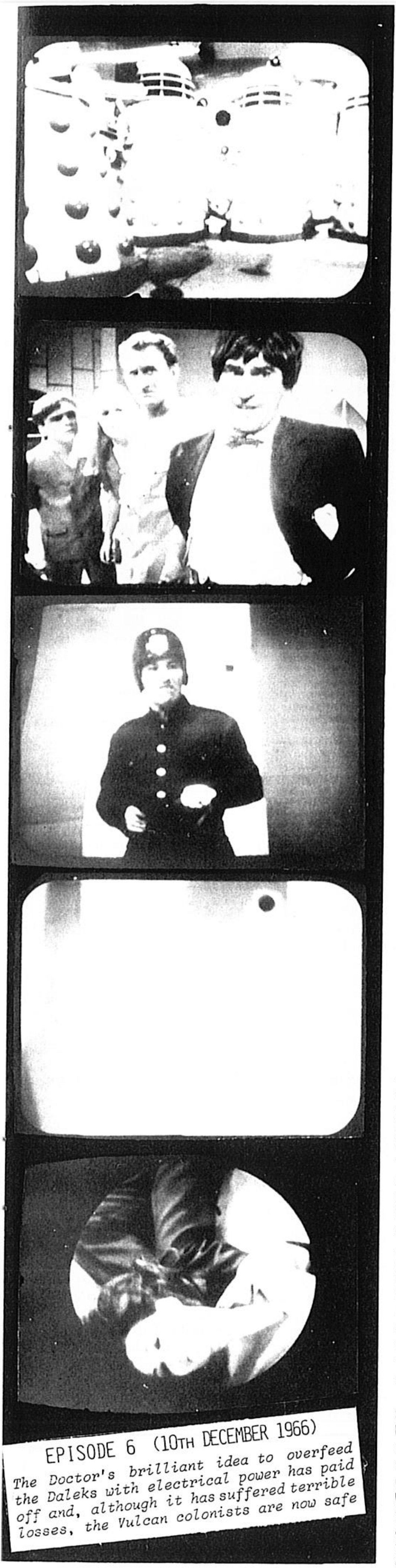
bank of instruments; a Dalek spins crazily in smoke-filled circles... Finally a Dalek appears beside the smoke-filled conveyor belt, crashing into one of the pillars supporting the roof. The pillar collapses and the assembly line is torn apart by a mêlée of explosions ! An impressive end to the Daleks — made complete by the wavering eye stalk that rises to watch the Tardis dematerialise a few minutes later. The ultimate irony.

The end of THE EVIL OF THE DALEKS is no less impressive — or ambiguous. Are the Daleks destroyed as the Emperor's dome explodes ? Maxtible shouts that *"The Daleks will rule forever,"* only moments before, and it seems unlikely that all the Daleks have been recalled to Skaro for the final battle — a hypothesis confirmed by the speech of the chief Dalek in DAY OF THE DALEKS which was, alas, cut for reasons of time. The battle (final or not) is a tour de force of special effects. The model work we have already discussed , and also the scene of the Daleks pouring into the Throne Room. Once there, the chaos is enormous. A group of white Daleks battles against a lone black section leader. From another part of the battle, a black Dalek careers across into the fight, dome exploded with foam and gunge spewing out. *"Do not fight in here !"* screams the Emperor as a white Dalek explodes in flames before him and another swings out of control , almost hitting the camera it seems as the top explodes and a mass of oily foam pours out. The destruction is incredible — punctuated by the klaxons, the Emperor's useless orders for calm and the cries of dying and attacking Daleks. From above the Doctor looks back on the devastation. *"The final end..."* he murmurs as a Dalek explodes in a fire ball below, its dome spinning as it lands and its fellows fighting on...

There can be little doubt that as DOCTOR WHO goes, these two stories represent it at the most convincing, frightening and spectacular points of its life. The care lavished on single details is immense — even down to the story titles. THE POWER OF THE DALEKS is a story about the humans who battle for political power, while the Daleks slowly gain their own ends, laying a static power system around the colony to give them total mobility. It is that power that is used to destroy them. THE EVIL OF THE DALEKS chronicles the Emperor Dalek's plan to trap the Doctor and Jamie, and his experiment to discover the Dalek factor — in essence, the evil of the Daleks. And there is ample demonstration of their evil and their power in both stories.

The other thing that the two classics demonstrate is the fact that the Daleks, when treated properly, can be totally impressive. They work best either when completely in context — patrolling the metal corridors of the colony of Vulcan or in their ship, or again in the enormous structures of their city on Skaro — or when they are completely alien to their surroundings. Some of the most evocative and memorable scenes from either story are those which juxtapose the incongruity of the Daleks with the Victorian splendour of Maxtible's house and its furnishings. Who can forget the Doctor turning as the door to Maxtible's laboratory is pushed open and a black Dalek stands framed before him ? Or the scene when Toby (Windsor Davies) is gunned down in the darkened corridors of the house by a patrolling Dalek ?

Perhaps today's production team should also be aware of their limitations, be able to concentrate on their strengths with the help of scripts that are *carefully* crafted — put together with the obvious love for them that David Whitaker had — rather than merely churned out then acted with cameras stuck in front of them and a token special effects shot. For a show that deals with time travel, DOCTOR WHO can certainly learn from its past — *JUSTIN RICHARDS*



PRODUCER
INNES
LLOYD
DIRECTED BY
CHRISTOPHER
BARRY

EPISODE 6 (10TH DECEMBER 1966)

The Doctor's brilliant idea to overfeed the Daleks with electrical power has paid off and, although it has suffered terrible losses, the Vulcan colonists are now safe and the Daleks killed. Assured this comic little figure is the Doctor, Ben and Polly have no qualms about travelling on with him. As the Tardis dematerialises, the echoing sounds of his recorder seem to hang in the air awhile after his departure.

Oh, but the point is that even Verity cocked it up by allowing the girl to become his niece (sic) — it was so STUPID !

GL: THAT WAS ACTUALLY AN ADDITION TO THE SCRIPT BY THE AUTHOR OF THE ORIGINAL STORY—

TC: — WHO THOUGHT THERE WOULD BE SOMETHING IMMORAL ABOUT THIS OLD MAN TRAVELLING THE UNIVERSE WITH THIS YOUNG SCHOOLGIRL.

Ah, you mean sexual. Just stupidity to have imagined a character like DOCTOR WHO being *randy* as well — in a children's series to boot! They pulled that thing on me and I was livid with anger. He had to come from another world entirely and also the interesting thing about it was that he was acutely intelligent, but he was senile so he had these lapses and that's what made him interesting to watch. He wasn't the dynamic hero they make him to be today. He had frailities.

GL: SO YOU HAD ORIGINALLY PLOTTED SUSAN TO COME FROM EARTH ?

She's a SCHOOL-GIRL !

GL: FROM EARTH ?

YES !

TC: SO PEOPLE COULD IDENTIFY WITH HER ?

YES ! With the naivety of a 14-year-old girl, the two intellectually aware adults who are intelligent and good looking and this old bugger — and the wonderful chemistry of these contrasting characters — and their ignorance and HIS ignorance when they go back to Ancient Rome or the shores of England when Caesar lands or the 30 Years War... Oh yes, and the other thing I definitely put into the memorandum was that I said we mustn't lose the children, this is the BBC, we've got to be clean and educational. And that's why I wanted it to be a time machine to go back into history and to dramatise history with our contemporary characters observing and being part of the changes in the world, and this was really terribly exciting to me as it was to Verity. And of course the other thing I definitely laid down the law about — and it is in my memo — that there should be NO bug-eyed monsters. I said that's cheap science fiction, and then of course she comes up with the Daleks, and I guess you know the story of how angry I was with her. I remember seeing the show on Saturday afternoon and I phoned her up immediately and I said "I WANT TO SEE YOU IN MY OFFICE ON MONDAY MORNING !!"

GL: THIS MUST HAVE BEEN AFTER THE FIRST EPISODE OF 'THE DALEKS'?

The first episode, yes. And I really ripped into her and I said "YOU'VE BETRAYED THE WHOLE CONCEPT — THERE WERE TO BE NO DAMNED BUG-EYED MONSTERS — AND IT'S CHEAP, VERITY, IT'S CHEAP SCIENCE FICTION"! She was protesting at the top of her voice but feeling guilty and she blurted out that these were actually human beings who were so far advanced that their bodies had atrophied. And of course the irony as the years went by was that it was the Daleks which made the series the rage that it did become. And secondly it gradually squeezed out the use of going back in history so that over the years Verity did fewer and fewer but she still did the most of them and then when it moved to Innes Lloyd they were eventually dropped, and I don't think they do any today, do they ?

TC: THEY DO DO A FEW STORIES SET IN THE PAST WITH SCIENCE FICTION ELEMENTS. THEY DID DO ONE STORY WHICH I SUPPOSE WAS A HISTORICAL STORY — THOUGH NOT IN THE STRICT SENSE OF THE WORD — FOUR YEARS AGO .

Well you see it's a mistake because some of them were really fun . The one we did about Nero fiddling while Rome burned for example. Some of them were terrific. And it was this amalgam of the past, the present and the aged, the young, that made the audience ratings carry straight through from sports to DOCTOR WHO , which gave Juke Box Jury a terrific lift to start off. So it was a great success.

GL: IT DID TEND TO BE THE HISTORICAL STORIES WHICH SAW THE RATINGS DIVE, THOUGH, DIDN'T IT ?

No, never nose-dive. But there was definitely a drop.

GL: DO YOU RECALL THE COWBOY SERIAL WHICH APPARENTLY DROPPED TO TWO MILLION VIEWERS — THE LOWEST THE SERIES HAS EVER ACHIEVED ?

No, oh really ?

GL: AND IT WAS DECIDED SOON AFTER TO DROP THE HISTORICAL STORIES.

Was this in Verity's era ?

TC: NO, THIS WAS ONE OF THE FIRST STORIES THAT INNES LLOYD DID , AND HE CONFESSED IN A RECENT INTERVIEW WITH US (#36-37) THAT HE HATED IT !

Well, Verity loved the series and she was a real pro, and whether she liked the script or not she knew she had to make the script work, which is what any *good* producer really does. There was a drop, but I don't remember the drop being as bad as you mentioned.

TC: THAT WAS JUST THAT PARTICULAR SERIAL.

If you were to ask me what our ratings were I would have no idea. I know that we filled that slot and moved Dickens etc. to Sunday afternoons and it just took off and it was wonderful. And the cast loved it and I loved Bill Hartnell, although frankly (I don't wish to speak ill of the dead but) I did prefer Patrick Troughton oddly enough. He was quite different and I was again reinvolved in it in the creation of the Patrick Troughton character because he didn't feel he could play it as an irascible old man. He didn't mind being 730 years old, or 764 or whatever it was, and it was I who worked out with him that he be this hobo from outer space and that he be a Chaplinesque character and that's why his whole attire changed. You may remember he had big, baggy pants and big shoes and that dolorous sad Buster Keaton look, but he was much less senile than Bill Hartnell. And I liked him because with Bill Hartnell you could see that he was acting intelligent. But with Patrick you *knew* he was, and it's quite a difference. Mind you, Hartnell was very effective and certainly the audience accepted that he was a very brilliant man sporadically, but Patrick Troughton when he was brilliant you knew that he really was. But also, it should be said, Bill Hartnell had a valuable, somewhat malevolent quality which attracted the audience.

PATRICK TROUGHTON

Then of course gradually the other members of the cast changed . The little girl had to be changed many times because she kept growing up too fast, so they got her back to Earth.

GL: WHY WERE YOU NEVER CREDITED AS THE CREATOR ON THE TITLES ?

It's very simple. I was Head of Drama. I didn't want the private sector to feel I was taking the money out of the mouths of independent creators. I didn't with The Avengers, perhaps I was stupid — no, I wasn't stupid, I did the right thing at the right time, but I regret it now. I wish I had, but I think at the time I did the right thing.

Did I tell you about the popular board game Trivial Pursuit ? One of the questions asks who created DOCTOR WHO and gives the answer as Terry Nation. I'm considering suing them !

TC: REALLY ?

Of course I am. And as a result of that I've written to the BBC and I've asked them to give me a credit 'DOCTOR WHO devised by Sydney Newman' from now on.

GL: YOU DESERVE IT.

THE SCRIPT EDITOR OF DOCTOR WHO RECENTLY WALKED OUT AND CITED HIS REASONS FOR DOING SO BECAUSE OF THE WORKING ATMOSPHERE CREATED BY PRODUCER JOHN NATHAN-TURNER. IT'S ALL IN THIS INTERVIEW IN 'STARBURST' MAGAZINE WHICH YOU MAY LIKE TO READ ?

Oh, good.

TC: VERITY LAMBERT SAYS IN 'THE EARLY YEARS' THAT WHEN DOCTOR WHO STARTED IT WAS VERY UNPOPULAR WITH A LOT OF THE OTHER DEPARTMENTS IN THE BBC: THE CHILDREN'S DEPARTMENT WERE FURIOUS BECAUSE THEY WEREN'T MAKING IT, THE VISUAL EFFECTS DEPARTMENT BOYCOTTED IT ...

Because she was so junior in the BBC she may have been more aware of that than I. That may well be true but I was not made aware of that.

In the BBC there is what is called a weekly Programme Review meeting in which all the departmental heads meet and review the success or failure of the previous week's programmes, and also give a foretaste of what's coming up the following week to make sure to watch. In those meetings some of the other departments were concerned at the frightening aspects of DOCTOR WHO to children I didn't agree. Thank God the Managing Director was with me. Huw Wheldon, who was programme boss and used to chair those meetings, burst out laughing and said, "Nonsense, nonsense, I've got two kids aged two and four and after the show they put waste-paper baskets on their heads and run around shouting 'Exterminate, Exterminate'", and he just cooled it down. Maybe there was jealousy from the Children's Department, but I never got any complaints from them. There was a general fear that it was a bit too frightening for young children for a Saturday afternoon slot and I tended to pooh, pooh it saying the kids know it's fiction and none of our main characters get hurt.

TC: YOU SAW IT AS A FAMILY SHOW, NOT JUST AS A CHILDREN'S PROGRAMME ?

Definitely, definitely.

TC: VERITY ALSO SAYS THAT WHEN THE SHOW FIRST STARTED, SOMEONE UP ABOVE (SHE DOESN'T KNOW WHO IT IS SO IT MIGHT NOT HAVE BEEN YOU) TOLD HER THAT THE SHOW HAD TO END AFTER 13 WEEKS, AND SHE REPLIED THIS WAS IMPOSSIBLE BECAUSE STORIES HAD BEEN COMMISSIONED BEYOND ?
I have no recollection of that. I certainly thought it would go on forever. Every series you devise you know that it will run if its successful but that it will gradually die.
GL: YET HERE IT IS 23 YEARS LATER.
I know. For example, when I created Adam Adamant Lives ! it didn't give me the ratings I really wanted and I killed it after 26 weeks. I had the life and death decision over all my 720 shows, and it was I who, in a sense, killed Z Cars. Z Cars was the first quasi-realist series about British cops ever done in England. Up to then they were used to Dixon Of Dock Green as a very benign, traditional, classical community bobby. Z Cars was a bunch of tough new breed of cops and it was started at the BBC about five months before I went there. It was great, and it was getting a regular audience of 15-16 million every week. After about three years of this phenomenal success the ratings were going down to about 11-12 million a week. David Rose is the Chief Commissioning Editor for Channel 4 now, but he was the producer of Z Cars. I called David in and I told him I thought we should close off Z Cars. He said "WHAT ?!" "I said look, it's going down, why not take the central characters and move them into a new area of police work ?" He did that with a new series called Softly, Softly and the ratings jumped right back up to 16 million again. That was killing the series when it was still getting a marvellous rating, but it was such a beautiful series and I didn't want to see it degenerate—the actors were getting a bit bored with it and you could see it was slackening. But we took the three central characters and put them in a new police environement and put in a few new characters and the whole thing just went right up to 16 million. So the hope with DOCTOR WHO was that it would run forever, but one knew that after 2 or 3 years if it was a success it would gradually deteriorate and therefore one would kill it and replace it with something else. And it's gone on for 23 years !
TC: SO ALL THESE STORIES THAT IT WAS ONLY EVER INTENDED TO LAST FOR 6/13 WEEKS ARE ALL HUMBUG ?
Absolute humbug, except there is a general truth that whenever you start a series, if it doesn't work you are going to stop it. And there are so many variables in the creation by a group , whether it's television or theatre or a film, that you can never fully guarantee success. In fact any creative activity is a gamble.

GL: SO TO WHAT DO YOU ATTRIBUTE DOCTOR WHO's LONGEVITY ?
I think the basic chemistry: the basic formula of the time space machine and the characters.

GL: SPEAKING OF 'Z CARS' BEING REJUVENATED, YOU COULD SAY THAT EVERY FEW YEARS A CHANGE IN LEAD ACTOR REJUVENATES DOCTOR WHO ?
Unfortunately, in talking about DOCTOR WHO I don't feel very able to comment not having seen much of it in the last 10-12 years. Mind you, I did see some of them because they were being run in Canada and I frankly wasn't impressed because they usually pick a hero as the Doctor who is flawless with humans as foils or dummies. To me that is unimaginative.

Drama is basically people interacting with people. All you change is the backgrounds, the environment , and the environment affects the things that those changed people do. And it's the chemistry of the balance of your central character, whether good guy or bad guy. I just find that the recent DOCTOR WHOs are charming, beautiful and dashing, but they have no flaws and that makes them somewhat uninteresting. Good science fiction is always basically about a human being in a crazy or mythical environment , usually the best environment is one that makes a comment on our world today. That's the kind of science fiction I really love and that's why some of these outer space ones are a little weak in reflecting contemporary society or an aspect of it , and that to me is an absolute touchstone with the audience . Audiences want to be involved and to relate what they see to their own lives and all this outer space bullshit that's going on (I'm talking about DOCTOR WHO) is simply a fantasy—an escape from reality without any real mythical touchstones to our existence here on the Earth.
TC: THEY DO DO SOME STORIES WHICH HAVE PARALLELS—
I'm sure they do, but in my day it was obligatory. Now it's a kind of odd thing.

TC: DO YOU FEEL DOCTOR WHO HAS CHANGED COMPLETELY AND DO YOU STILL RECOGNISE IT ?
No, except for the Tardis. I'd love to sit down and look at a couple of series. That was another thing that was quite new—the format . I said that no story should run more than four episodes; between 4 and 6 episodes. It was caution on my part because if you lay an egg in your first episode, the audience doesn't come back the next week. So if you're only designing your stories to last four weeks you've always got another story soon to get them back. That was a very innovative thing—I don't think it has ever been done before.

TC: DAVID WHITAKER ORIGINALLY DREW UP A 48 EPISODE SEASON WITH 12 FOUR EPISODE STORIES, BUT THEN HE FOUND THAT THE BUDGET WASN'T ENOUGH AND SO HAD TO STRETCH OUT A LOT OF THE STORIES TO SIX-SEVEN EPISODES.
I know that. Wasn't the first Dalek one in fact six episodes ?
TC: IT WAS IN FACT SEVEN. DID YOU FIND THE BUDGETS WERE TIGHT AS
Well, I was very tough. The point is, at the BBC I received money from two sources; Channel One and Channel Two. I simply made out a budget for DOCTOR WHO considering the time of the day it went out and its importance and so on and that's what they had to work with. I was responsible for the budget for all the shows and I had a marvellous business manager, John Keeble, who is now Controller of Finance at BBC Enterprises. All shows are always short of money so nothing original there !
TC: DID YOU NOT FEEL ENVIOUS PERHAPS OF THE ITV BUDGETS ? FOR EXAMPLE, 'ADAM ADAMANT' WAS UP AGAINST 'THE AVENGERS' WHICH WAS ALL FILM AND MADE IN COLOUR ?
I have never felt envious about anything or anybody. My life is so full I don't have to. I didn't create Adam Adamant ! to kill The Avengers.
TC: IT WAS SLOTTED AGAINST IT ?
I had nothing to do with slotting. I could fight slotting, and maybe it was The Avengers the commercial stations put up against Adam Adamant ! . I don't know, I can't remember. Adam Adamant ! was a brilliant idea and again it was a time shift thing—the story of an Edwardian detective who is frozen in a block of ice by a Moriarty-type villain and who comes back to life in the 1960s and he's got all the morality of an Edwardian. And you know what inspired me in that idea ? Mary Whitehouse ! She was kicking the shit out of me and guys like me, and to her I was the greatest purveyor of plays of dirt, doubt and disbelief and I was trying to understand this woman and what she was on about. I thought she was mistaken in trying to force Victorian ideas on us today. She's not part of this world ! And from that thinking, I said, "Damn, I'm going to see if she's right and make fun out of Victorian ideas in the 20th Century". I created this Sherlock Holmes or Sexton Blake character. I tried to buy the rights to Sexton Blake and bring this Victorian, patriotic, idealistic, highly moral character and put him right into the corruptions of 20th Century, and it didn't succeed. It called for some pretty fancy writing and I think we failed scriptwise and a few other reasons and Verity knocked herself out trying.

TC: SO MANY PEOPLE WE HAVE SPOKEN TO ASSOCIATED WITH THE SHOW HAVE SAID THAT WHAT DOCTOR WHO REALLY NEEDS IS TO GET BACK TO THE ORIGINAL IDEA.
I think so too, maybe.

GL: THERE IS A MYSTERY SURROUNDING HARTNELL'S DEPARTURE AS TO WHETHER HE WAS SACKED, LEFT OF HIS OWN ACCORD OR AS A RESULT OF HIS ILL HEALTH ?
I'm not sure. When he left I don't think he was ill, at least *I* didn't know that. I've heard that recently but I always thought he just simply was tired of it. We certainly didn't *want* him to leave.
TC: BUT HE DIDN'T WORK ON ANYTHING AGAIN AFTER DOCTOR WHO.
I see. I didn't know. It was only recently I heard that he had died and then very recently that he had in fact left because he was ill. I didn't know that and Verity never told me that, or if she did I forgot.
GL: WELL, THE DIRECTOR DEREK MARTINUS HAS HINTED THAT HARTNELL WAS SACKED BECAUSE HE WAS BECOMING TOO IRASCIBLE AND DOMINEERING ?
That's a lot of nonsense. Did you ask that of Verity ?
TC: VERITY HAD LEFT BY THEN AND THE PRODUCER WAS INNES LLOYD.
I remember Innes very favourably in the casting of Patrick and Innes was in on the discussions with Patrick when we worked out the hobo thing.
GL: WAS IT A NATURAL PROGRESSION OF THE SERIES TO INTRODUCE THE CONCEPT OF REGENERATION TO KEEP IT GOING ?
Definitely not. As far as I'm concerned we should have stayed with Bill Hartnell until he didn't want to do it or was too tired or we didn't like him.
GL: AFTER HE DECIDED YOU OBVIOUSLY ALL SAT AROUND A LARGE TABLE—
Oh, sure, to decide how to metamorphosise the character. I have no recollection on who dreamed up the process but I have very clear memories of my relations with Patrick Troughton in the evolution of his character.

TC: DID YOU EVER CONSIDER WHEN HARTNELL LEFT—FOR WHATEVER REASONS—JUST DROPPING DOCTOR WHO ALTOGETHER ?
Oh no, no.
TC: SO YOU WERE DETERMINED TO KEEP IT GOING ?
Yes, because it was a great success. You don't kill anything off that's going good. You'd be crazy. Good shows are very hard to come by, and of course we at the BBC were doing the best shows in town. We couldn't be beaten in any area in those days.

GL: WAS THERE EVER ANY PLAN TO REPLACE HARTNELL WITH A LOOKALIKE AND JUST PRETEND HE WAS THE SAME CHARACTER ?
Well, that would have been extremely difficult. What's the point? I mean, in long-running shows usually you kill off the character if the actor wants to leave and switch the dramatic emphasis to another character.

TC: WHEN WE INTERVIEWED INNES LLOYD HE TALKED ABOUT HOW YOU CAME IN WHEN THEY WERE SCREEN-TESTING PATRICK TROUGHTON, AND HE DID QUITE A GOOD IMPRESSION OF YOU SAYING "THIS WON'T DO! CHANGE THE HAIR, HIS CLOTHES ! I WANT THE HOBO. . !"
Yes, because he wasn't precise. He was trying to do a Hartnell. It was quite obvious and it just wasn't working. Whatever a character is he's got to be firm and well formed, and Patrick was trying to be something which he wasn't—trying to imitate another character. He didn't like the idea anyway but the man was rich

could do with great conviction and belief.

TC: AS HE DEVELOPED HIS CHARACTER HE TONED DOWN THE COMIC ELEMENT BY GETTING RID OF THE BAGGY TROUSERS AND THE FLOPPY HAT. WERE YOU HAPPY ABOUT THAT ?

I think you're right. No, I was not happy with that but I think that was part of the trend. I don't remember it clearly because I was running a pretty big shop at the Beeb.

GL: WHEN DID YOUR HOLD OVER DOCTOR WHO FINALLY END? WAS IT WITH THE END OF YOUR FIVE YEAR CONTRACT WITH THE BBC ?

As I said earlier, I was quite involved in the run-up to the first episode and the first two or three series. Then I literally had nothing to do with it, except the odd review session that I had with every producer of every show whether I created it or not . Then I was involved again with Patrick Troughton and I was involved in approving new producers. That's all. So I had no more hold over it after, say, four months, than I had over, say, the Wednesday play.

GL: SO REALLY YOU'RE SAYING IT ENDED AFTER YOU'D DEVISED PATRICK TROUGHTON'S CHARACTER ?

In fact I had nothing to do with it for maybe a year *before* Pat Troughton.

GL: BECAUSE THERE IS A STORY THAT AFTER 'TOMB OF THE CYBERMEN' YOU SENT A MEMO TO THE PRODUCER ECSTATICALLY PRAISING IT FOR BEING A BRILLIANT STORY. DO YOU REMEMBER THIS ?

No, not at all, but what's strange about a boss doing that ?!

TC: INNES LLOYD SAID THAT HE USED TO GET KICKS FROM THE FACT THAT YOU AS 'HEAD OF DRAMA' AND RESPONSIBLE FOR SHAKESPEARE AND OPERA, STILL TREATED DOCTOR WHO AS YOUR PET SHOW ?

Definitely NOT true. HOW was I to treat it as a pet show? I had nothing to do with it ! A lot of people have been quoting me foolishly. Although I'm not making fun of Innes Lloyd, I noticed in your interview it was "I said to Sydney" and "I said to Sydney". Well, that's a bit of a joke. It's like "I said to God" or "I said to the President". . .

GL: SO YOU DON'T REALLY HAVE A SPECIAL PLACE IN YOUR HEART FOR DOCTOR WHO THEN ?

No, that's not it at all. Of course I cared—I cared about *every* show ! Now, did I have special care, is that what you're asking ?

GL: A SPECIAL AFFECTION ?

Yes, I guess I was vain enough to think that it was MY idea. and I wished it well with perhaps a bit more vigour, but that's all. But I wished all the shows well, I had to. I was responsible for all of them. If any of them laid an egg I was the one who got my bottom kicked. Except no-one ever did !

GL: WERE YOU AWARE THAT RIDLEY ('ALIEN', 'BLADERUNNER') SCOTT WAS ORIGINALLY ASSIGNED TO DESIGN THE VERY FIRST DOCTOR WHO STORY ?

Well, I would have nothing to do with that. That's purely the producer's responsibility and I would never ask Verity to check with me what designer she's going to use. Although, mind you, I may have because she was new to the BBC, although on the other hand with Donald being her immediate superior she would get all that information and help from him.

GL: WOULD YOU AGREE THAT WITHOUT THE SUCCESS OF THE DALEKS, THE SHOW WOULD NOT BE WITH US TODAY ?

I would say that is possible , because there was something, especially the one we did where they invade London. And that was so wonderful—there was such an immediacy to anybody who lived in London. I mean, I loved it and I grew to love the Daleks like everybody else !

GL: THERE HAS BEEN A LOT OF DEBATE RECENTLY OVER WHO DESERVES THE GREATEST ACCOLADE FOR THEIR CREATION BECAUSE, ALTHOUGH TERRY NATION DREAMED UP THEIR NAME AND EVOLUTION, IT WAS DESIGNER RAYMOND CUSICK WHO BROUGHT THEM TO LIFE ?

I think Cusick has been very much under-publicised. A sheer genius ! The conception was good, but the execution was spectacular. And of course Verity, David whitaker and Terry Nation made the conflict between the creatures and Earthlings marvellous. But the designer is the genius there.

TC: FOR THINGS LIKE THIS (POINTING TO SYDNEY'S RARE DALEK TOY), TERRY NATION GOT A PERCENTAGE OF THE ROYALTIES, BUT RAY CUSICK WHO ACTUALLY DESIGNED IT GOT NOTHING—

Anymore than I did for devising DOCTOR WHO because he was on staff and so was I.

GL: BUT HE DIDN'T EVEN GET THANKED BY THE BBC ?

I haven't got thanked by the BBC either. It's part of my job . You don't get thanked for doing your job. You get praised for doing it well, but you don't get thanked.

TC: DO YOU THINK IT IS IT FAIR THAT FOR ALL THE HUNDREDS OF ITEMS OF DOCTOR WHO AND DALEK MERCHANDISE AVAILABLE, YOURSELF AND RAY CUSICK RECEIVE ABSOLUTELY NO ROYALTIES WHATSOEVER ?

I think it *is* unfair. Mind you, don't forget you're talking now to a very well-experienced individual in big organisations and you have to worry about things like precedent. If they start crediting in financial terms to staff members, where do you draw the line ? What is the division between the salary you earn and the extras ? They gave me increases when I never asked for them . I *never* asked for raises in my five years in the BBC, and yet I regularly got them. They needn't have done that. I signed a contract, yet they gave me raises.

So, from an administrative viewpoint, it's understandable about this mythical, strange, ephemeral line between super contributions or rather some contribution which you make as a matter of fact which, historically, turns out to be a gigantic success. I think the BBC are wrong for not giving Ray a bonus or a gratuity which *wouldn't* have set a precedent.

'TOMB OF THE CYBERMEN' PRAISED BY SYDNEY NEWMAN IN 1967

I'll tell you a very funny story. When someone finished a successful show, the BBC used to say "Take three months off, we'll continue your salary and all expenses paid". The first week I came to the BBC I went to my first weekly review meeting and on this one there was a producer who had produced a very successful series called Face To Face, which had John Freeman doing these wonderful interrogations, a brilliant show. Believe it or not , of all the countries the producer chose to go to was Canada, my home country. I'm sitting here hearing this man making a speech about my country, and one of the things he says is "It's so cold in Winter it just freezes your k------s", or something like that. He continued,"Their cities have these long, straight streets and the wind comes charging down", and he said "You'd think they'd have the sense to put bends in these streets to kill the wind" . As he finished the speech , I'm sitting there fulminating about this idiot (nice guy, I learnt later, but I didn't know him at that point). And then there were questions asked and I stood up and said "I am very amused and interested to hear this story . It's absolutely true—Canada *is* very cold in Winter and the streets *are* very straight. But I want to state that most Canadian cities (and particularly the one he talked about) were designed by British army engineers in the last century to march their armies down in straight lines"!! They loved it !

And that, incidentally, was one of the best things I did—instinctively—because it declared me as a man of individual opinions who would stand up and speak straight, and this was the BBC's senior staff's first acquaintanceship with me. After that I never looked back !

TC: OUT OF ALL THE THINGS YOU WERE ASSOCIATED WITH AT ABC AND THE BBC, WHAT GAVE YOU THE GREATEST PRIDE AND PLEASURE ? WOULD IT BE 'ARMCHAIR THEATRE'?

No. I didn't know how good Armchair Theatre was, until recently, if you want to know the truth. Channel 4 are going to be running a retrospective season of some of my Armchair Theatres and they're doing a 40-minute documentary on them, and so I've recently seen about six of them that I have not seen for over 20 years and they are marvellous—I didn't know that !

So to answer your question, let's put it this way. My years in England, both at ABC and BBC, turned out to be the best years of my professional career because somehow I was the right guy in the right place; television was growing; I had a head start on most Brits; I had six years experience in Canadian television and also my year in New York. In short, I *knew* what I wanted. I was also old, I had a lot of experience. My experience, my attitude to society—very conscious of mass people, working people—and all these factors conscious of mass people, working people—and all these factors came together happily. I make no division between my work in commercial television and my years at the BBC as the latter was really a challenge of a quite different order. I was no longer a producer—I was a senior executive with large responsibilities. I had a staff of over 400 when I left and I was spending something like £12-13 million a year, 12½% in fact of all the production money in television, and I was successful and BBC drama seemed the best in the world. So I take great pleasure in ALL that.

TC: SO WHY DID YOU LEAVE THE BBC ?

I got bored with television. You see, I'm also a very good organiser and by my fourth year at the BBC I really got slightly bored. Everything was going terribly well; I had marvellous people; the shows were all successful; new shows were coming up, and by the fifth year the question arose in my mind of what am I going to do when they offer me a renewal, which I'm sure they are going to do ? And then, happily, the man who was then Group Managing Director of Associated British Pictures Corporation, Robert Clarke, picked me up at Television Centre in his Rolls Royce (to my extreme embarrassment) and took me to lunch. He offered me a job as Chief Producer at the Elstree Studios. Just as earlier I could not refuse the BBC's offer, I could not turn this chance down. When I talked with the BBC chiefs they were very unhappy, David Attenborough, Huw Wheldon and so on. I explained that I had hardly ever stayed in an organisation longer than five years, and I'm in my late 40s so I've got to start a new career NOW if at all. So I went to Elstree.

GL: THERE IS A STORY THAT HUW WHELDON SANCTIONED THE 12-PART STORY 'THE DALEK MASTERPLAN' TO APPARENTLY APPEASE HIS DALEK-HUNGRY MOTHER ?!

That's wonderful, isn't it ? I can see how that story could start, though. I can see Huw Wheldon standing at the bar and finding himself standing next to Innes Lloyd, or whoever, and rambling away—because he was the greatest talker in the world—and I can see how a story like that could easily start !

GL: WHAT QUALITIES DID YOU LOOK FOR WHEN SELECTING PRODUCERS AND HOW LONG IDEALLY DID YOU THINK THEY SHOULD REMAIN IN A PARTICULAR POST BEFORE BECOMING STALE AND TIRED ?

Well, producers should *never* get stale and tired, because don't forget a producer gets regenerated with every new project he does.

TC: BUT IF THEY STAY WITH THE SAME SERIES ?

It all depends really on the individual. I think Dixon of Dock Green had the same producer and directors for 15 years ! There is no rule about that. Producers might get tired with the same genre.

GL: I ASK THAT BECAUSE JOHN NATHAN-TUNRER'S BEEN THERE FOR 7 YEARS AND THE SERIES WAS CANCELLED LAST YEAR BECAUSE OF "COMPLACENCY".

Well, how can I comment on that ? I don't know him. Maybe he was brilliant when he started off.

GL: WHAT QUALITIES DID YOU LOOK FOR IN A DOCTOR WHO PRODUCER ? INNES LLOYD IN OUR INTERVIEW SAID YOU ALMOST BLACKMAILED HIM INTO PRODUCING THE SHOW, "EITHER THAT OR YOU'RE OUT !" SORT OF THING.

That I read and I've *never* said that to *anybody*. I really never have.

GL: I THINK HE MEANT IT AS A JOKE.

Well, it didn't read as a joke. I think Innes was a staff man anyway and I couldn't fire anybody on the staff. That's why I wanted more and more contractual people where contracts come to an end and I could say "Sorry, old man, we're not going to renew". That's the natural showbiz way if the art is to progress.

GL: WERE THERE ANY PROBLEMS WHEN JOHN WILES LEFT RATHER ABRUPTLY ? HE WAS VERY UNHAPPY THAT HE WAS BURDENED DOWN WITH THE EPIC 12-PART 'DALEKS' MASTERPLAN' WHICH HE CONSIDERED TOO JOKEY FOR HIS ENVISAGED SERIOUS APPROACH AND HE LEFT JUST SIX MONTHS LATER.

These kind of problems were really fundementally solved by Donald Wilson. He was one of my three Heads of Department and I used to meet these three heads every Monday morning, and also a private session with each of them during the week. And it would come up that Verity's going to be leaving and she wants to move on, and he's thinking of John Wiles and I'd say what's John Wiles done. He'd tell me and I'd say OK. How else do you run it ? I had 73 directors, 26 producers and 33 story editors.

TC: YET YOU PERSONALLY PICKED VERITY LAMBERT TO START WITH — WHY WHY DID YOU NOT GO THROUGH DONALD WILSON THEN ?

Donald was new and he'd never run a *production* department. He'd beeen head of the script unit and became Head of Serials around April or May of 1963. It's bound to take a while to figure out this new responsibility. I had gotten to know the directors, though Donald knew them in many ways better than I. But I just didn't feel confident that I could get the kind of fresh originality from anyone that I knew *at that time* at the BBC.

TC: BUT ONCE THE SHOW WAS RUNNING AND DONALD WILSON WAS HAPPILY SETTLED IN, WERE YOU HAPPY TO LEAVE IT TO HIM THEN ?

Oh yes, and I did. For example, Andrew Osborne was Head of Series and he too was inexperienced in administration and we all learned together really. I can't describe to you those wonderful people —it was just thrilling. I was like a little boy with a lollipop in my hand. And for me to associate with someone like Huw Wheldon who was so cultured and educated (I'm a very uneducated person—I never got my 11+ !). But when they hired me, imagine how revolutionary it was. Traditionally, guys at my level are usually Oxford, Cambridge, Eton and all that—you'd *never* get this type of vulgar, crude colonial as I was actually called, when I first came to England ! But to deal with people like David Attenborough—a beautiful man, so knowledgeable, gentle and pleasant. And at Current Affairs that woman Grace Wyndham Goldie—what a dynamic old tyrant she was, but so inspiring, and all the wonderful people who grew up under her supervision, including Paul Fox, Alasdair Milne, Donald Baverstock, Michael Peacock and many others. Then in the Light Entertainment section there was a charming, delightful, old-fashioned boss called Tom Sloane—delightful man, and yet the most revolutionary things were done under him, like the Hancock stuff, Till Death Us Do Part, Steptoe And Son... The place was germinating with excitement. I never wanted to go home

TC: DO YOU IN RETROSPECT REGRET LEAVING THEN ?

No. Well, I guess I *wish* I hadn't but I did what I had to do at the time, because my whole career up at Elstree just fell to pieces because I was just about to do my first movie when the company was taken over by EMI, and they fired my entire creative staff and then paid me off six months later. Ironic, isn't it, that it was Michael Grade's uncle, Lord Delfont, who wielded the axe ! So that all went zilch.

TC: SO WHAT DID YOU DO THEN ?

Earlier David Attenborough had phoned to tell me that he was being promoted and could they put me on the shortlist as Controller of BBC2, and I said no. It's almost pure administration and as Head of Drama Group I had been far enough away from production but to go even further away would be death for me, so I told him I didn't want all that administrative hassle, so that was out.

So eventually I got a job offer in Canada from the Canadian Radio and Television Commission, which is like an IBA but over all broadcasting including the CBC. And they brought me back to Canada to write the Canadian Television Programme Content Regulations, which I did. Back home after nearly 12 years, I wrote the regulations and the Commission adopted about three quarters of them. Because I was supposed to police the regulations, I went to see the boss who was an old friend of mine and said I wished to leave because "I'm a poacher, *not* a gamekeeper". And then, miraculously, within three weeks I got a call from the Deputy Minister (what you in England would call a Permanent Secretary) asking me if I would like to head the National Film Board of Canada. I said yes, and two weeks later I suddenly went right back to my origins because I started in that place as a splicer boy. Just like from a newsboy to newspaper magnate, that was me ! I suddenly came in as the boss of the organisation I started with, a staff of 1100 people and one of the finest documentary and animation film units in the world. We had worldwide distribution offices and I was there for five years.

After that I moved to Ottawa where I became Special Adviser on Film to the Secretary of State at the level of Deputy Minister. I was there for two years—an absolute waste of my time. And then I more or less retired. I moved back to my home town of Toronto in 1977 and then I got a request to do two or three days work for an organisation called the Canadian Film Development Corporation, now called Telefilm Canada, which lent money to feature film makers. And so I became their Chief Creative Consultant and worked two to three days a week—mostly with writers, producers and directors—and had a nice office with a secretary and xerox machines and all the other bureaucratic appurtenances.

Then my wife died leaving a big hole in my life. I was discontented with what I was doing and I thought I'd take a crack at England again. So here I am, and I've been working on an idea of mine which is a 6-hour dramatisation of the whole Bloomsbury Group—Keynes and so on. The scripts are now finished. I have also come up with a project which I will be doing for Channel 4 —a Benjamin Britten opera called The Little Sweep, which is part of a larger work called Let's Make An Opera.

TC: IF THE SERIES GOES AHEAD YOU'LL BE THE WRITER ?

Good Lord, no ! They were written by Gillian Freeman, and brilliantly. I'm no writer. That is a good reason for my success — the fact that I don't write, I don't act and I don't direct. So, in dealing with actors, writers and directors, they know I'm not going to be biased as a potential competitor. They know when I make a criticism that it's objective, not emotional or personal. That's a *very* important element I do believe in my success. If the series goes ahead, I'll be the producer.

GL: JUST A FEW LAST QUESTIONS ON DOCTOR WHO SINCE YOU LEFT. HAVE YOU SEEN MUCH OF THE SERIES SINCE THE SIXTIES ?

Not really, Tom Baker I have seen a few of. I didn't see enough to tell whether he had any weaknesses (the swashbuckler, the one with the scarf, right ?). People tell me that they liked him very much.

GL: HOW ABOUT PETER DAVISON ?

Was he the one in All Things Bright And Beautiful (sic) ?

GL: YES.

I didn't see a single one of those so I have no idea what he looked like or what his character was like.

GL: OR COLIN BAKER ?

I don't know, honestly. I've been away from England since 1970, so I can't really comment.

GL: IF YOU HAD BEEN IN CHARGE OF A FAILING SHOW, AS MICHAEL GRADE NOW IS, WOULD YOU HAVE TAKEN IT OFF FOR 18 MONTHS OR KILLED IT ?

I think I would kill it unless I was certain I could revamp it and make it come to life again, but I don't know what went wrong or the circumstances that made them drop it. I don't know what the ratings were because I know he's a very lively guy in terms of ratings.

GL: MICHAEL GRADE NOW RUMOUREDLY WANTS TO CHANGE THE PRODUCTION TEAM HE LABELLED 'COMPLACENT' AND GIVE DOCTOR WHO ANOTHER CHANCE.

That's all you have to do if you think a series is worth going on with, and perhaps change the format somewhat.

You know, The Wednesday play was the most popular single-play series after Armchair Theatre, but what people forget is that it took me two bad years before it became a success. I simply changed the title of the series every year. Every time I had that single play slot on the BBC I gave the producers the terms — exactly the terms I followed in Armchair Theatre: to namic way possible, and I want variation—murder, mysteries, comedies—every genre of drama possible to illuminate the country, and I said that to each of three producers.

The first year the guy botched it up to such an extent that those above wanted to kill the single play. The second year I gave it to someone else and he too messed it up, and I had to fight like hell to keep it on the air because the Programme Controller was angry, and it wasn't until I found the right guy — Jimmy McTaggart — that it was called The Wednesday Play, and it took off because he had the right dynamic and the other producers didn't. It was his show. I described what I wanted but he interpreted it in his own way and he did a great job. That's what Verity did with DOCTOR WHO, that's what Leonard White did with The Avengers and that's what I did with Armchair Theatre and General Motors Theatre.

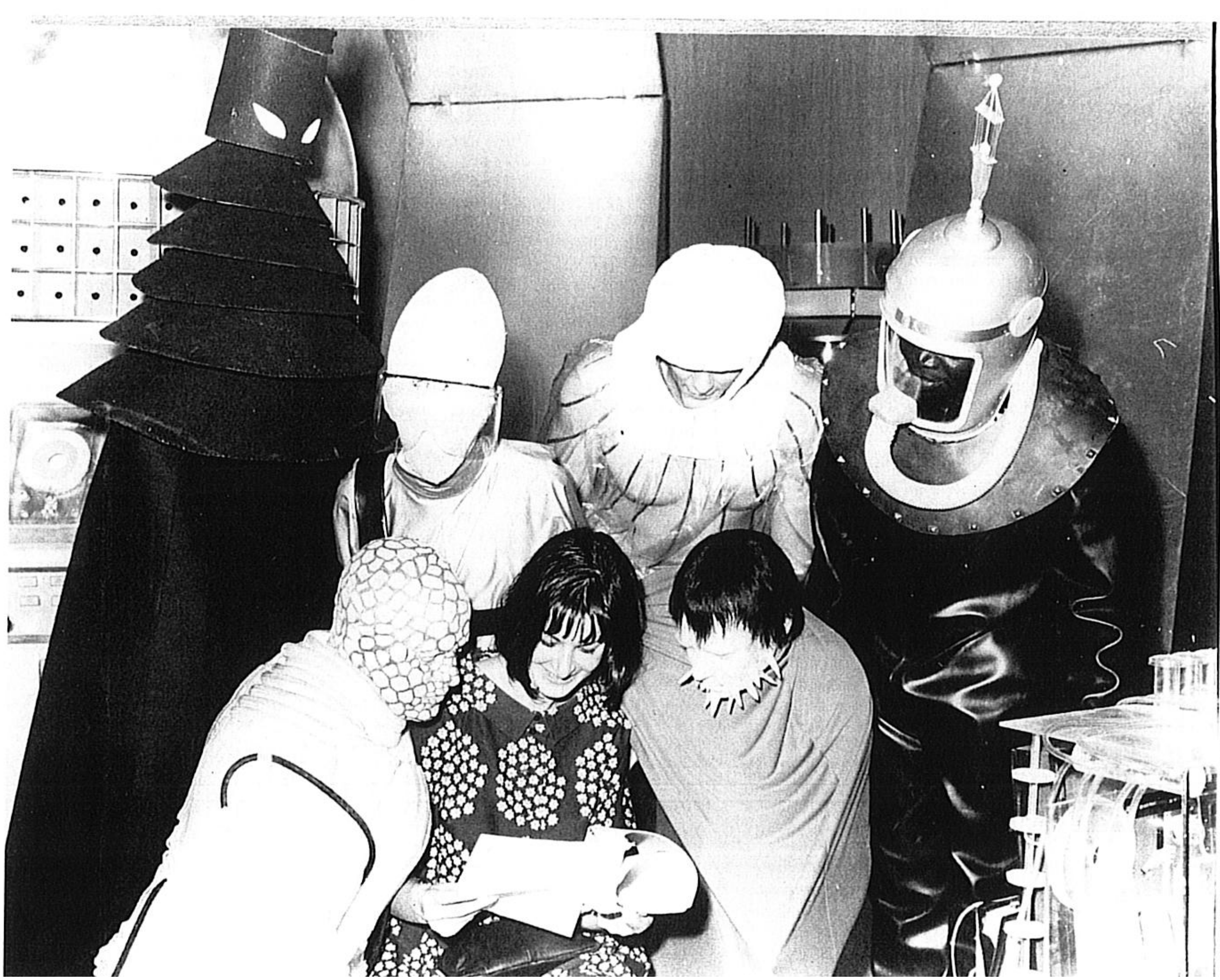
The producer is the spark-plug—if the show's no good get rid of the producer or tell the producer to change the show.

GL: ARE YOU AWARE OF THE HUGE FAN FOLLOWING FOR DOCTOR WHO, NOT JUST HERE BUT ALSO IN AMERICA, AUSTRALIA AND, OF COURSE, CANADA ?
I became aware of it three or four years ago when I was invited to go to some convention in Chicago. I said don't be silly, and turned it down ! And now Ron Katz (DWFCA) has invited me to do something and I told him I'm just not that sort of a guy. Besides I'll embarrass you because I don't like the series today at all. And he insists on it and he may get in touch with me. He's promised to send me a whole bag of T-shirts and badges and things .
GL: WHEN YOU WALK INTO, FOR EXAMPLE A BOOKSHOP, AND SEE SHELVES AND SHELVES OF DOCTOR WHO BOOKS, DON'T YOU THINK IF IT WASN'T FOR ME. . .
No, no.
GL: WOULD YOU GIVE SUCH A BOOK A LOOK THROUGH OR IGNORE IT ?
Probably ignore it.
GL: THAT'S SAD BECAUSE IN A SENSE YOU CREATED IT. IT WOULDN'T BE ON THAT SHELF IF IT WASN'T FOR YOUR SPARK OF INSPIRATION 23 YEARS AGO ?
I've done *so* many things.
GL: SO HOW IMPORTANT A PART OF YOUR LIFE IS DOCTOR WHO ?
In the scale of my life ? Not even vaguely. It's simply one of a million things. I'm prouder of that *(points to sculpture)* than I am of DOCTOR WHO !
GL: NOT EVEN VAGUELY FOND ?
Yes, of course I'm fond of it, but I'm prouder of Armchair Theatre and of what Jimmy McTaggart did with The Wednesday Play. They're *much* more worthwhile to society. But DOCTOR WHO was fun, and as such we need fun in life too, and I enjoyed that very much but I've done a million things. I paint pictures, sculpt, and I love driving a car. These and DOCTOR WHO are minutes in my life of years.
GL: CERTAINLY MANY PEOPLE READING THIS FEEL THEY OWE YOU ENORMOUS GRATITUDE BECAUSE THEIR HOBBY LITERALLY CAME OUT OF YOUR HEAD 23 YEARS AGO AND IT HAS CHANGED A LOT OF PEOPLES' LIVES—
I'm glad it's brought pleasure to millions of people. I'm glad it's brought prestige to England and prestige to the BBC around the world. I'm very pleased with that, but these are rational pleasures—I can't claim any deep, emotional pleasure because of it.

TC: DO YOU HAVE A DATE FOR THE 'CHANNEL 4' DOCUMENTARY ?
A man called Paul Madden is producing it and it'll be over the winter season, I believe in February.
TC: AND 'CHANNEL 4' ARE REPEATING SOME 'ARMCHAIR THEATRES' ?
Oh yes, they'll be reshowing about five or six and I do suggest you see them. Although they are black and white you will be amazed that they were done live. One or two of them are a bit weak, but when you see a thing like A Night Out or Robert Muller's play Night Conspirators in which Hitler is *not* dead—we did some stunning plays.

GL: DO YOU HAVE ANY IDEAS FOR A NEW SERIES TODAY ?
Yes, I do.
GL: COULD YOU TELL US ABOUT IT ?
No !
TC: BUT THE CREATIVE MIND IS STILL TURNING OVER ?
Oh yes, I'm not quite senile yet, but it's not a fantasy idea. I have some ideas for changing DOCTOR WHO which I'm not going to tell you about. I'll tell Michael Grade. . .
GL: IF YOU HAD THE OPPORTUNITY TO GET BACK INTO DOCTOR WHO WHAT CHANGES WOULD YOU MAKE ?
Well, I don't want to say anything that looks like I want a job, but I wouldn't mind fooling around with the series a bit, yes. I've got a very cute idea for replacing the Tardis, which I won't tell you about. . .
TC: IT SOUNDS LIKE IT COULD BE A VERY INTERESTING DISCUSSION YOU WILL BE HAVING WITH MICHAEL GRADE ?
I don't know how it will go. I've only met him once and then he just salivated all over me—"SYDNEY NEWMAN, GOD"!! I guess he was in knee pants when DOCTOR WHO started.
GL: WHAT IS THE PURPOSE OF THIS TALK ? IS IT BASICALLY ABOUT THE PROBLEMS SURROUNDING DOCTOR WHO AT PRESENT ?
I have no idea. I sent him a copy of my letter to Nathan-Turner requesting my name be put on the show, and on Michael's copy I wrote "...and why don't we have the lunch we've been threatening each other for a long time ?" And then his office phoned me and we got a date booked for shortly. I don't know—I think he's just being sociable.

SYDNEY NEWMAN, THANK YOU VERY MUCH



THIS PAGE: Verity Lambert and assorted nasties during a script run-through of her very la
DOCTOR WHO episode, THE MISSION TO THE UNKNOWN in 1965.
BACK COVER: Destined to meet again to mark the 20th Anniversary of DOCTOR WHO, the Doctor
Susan and the Dalek(s) near The Dark Tower on Gallifrey.

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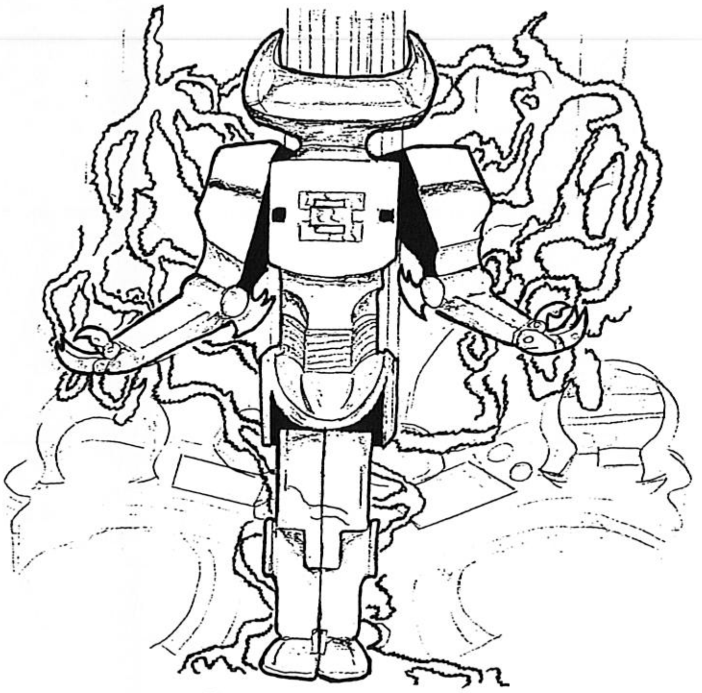

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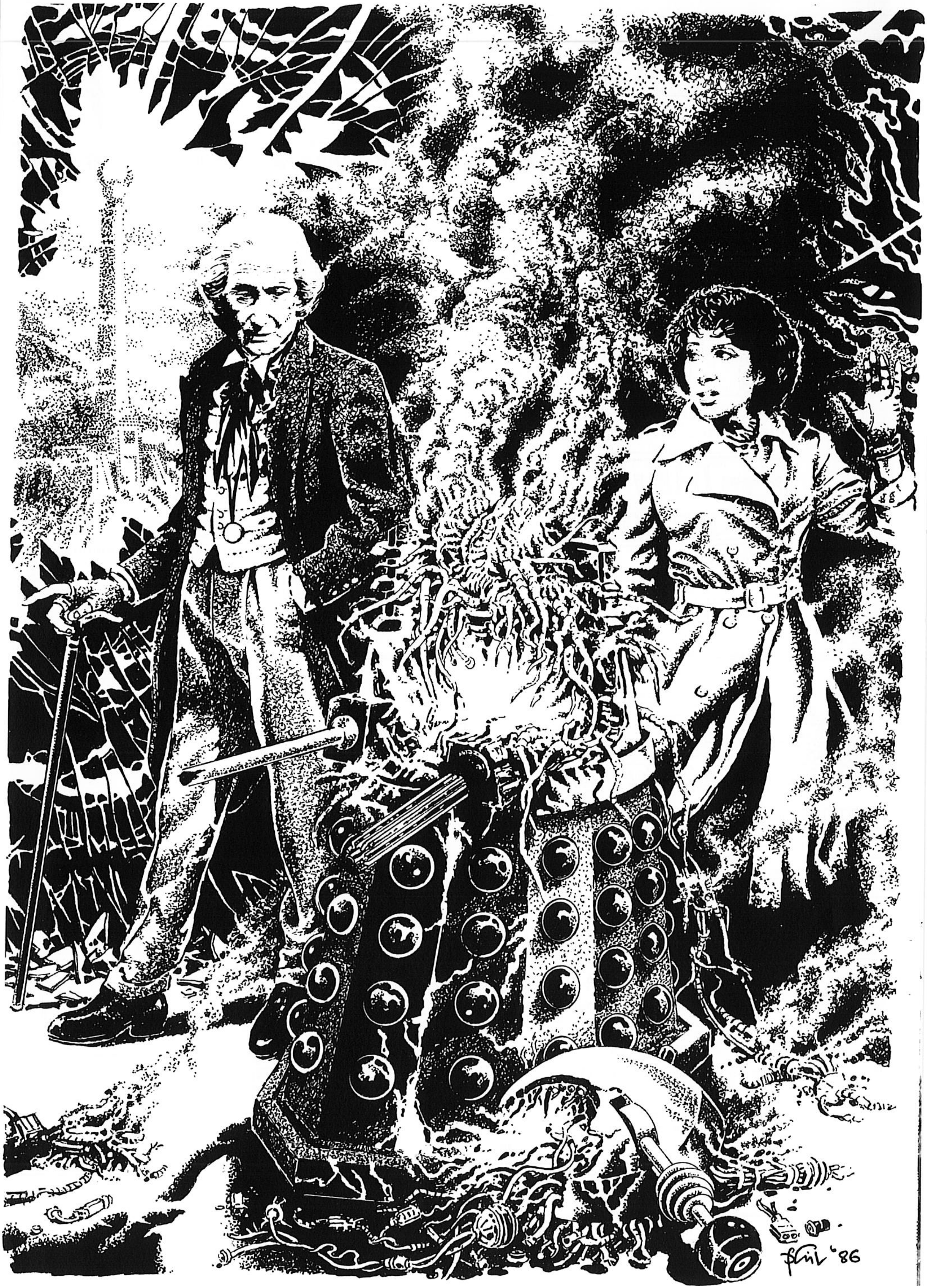
Phil '86

WITH THE 14TH EPISODE OF *TRIAL OF A TIME LORD* BRINGING ANOTHER ERA OF *DOCTOR WHO* TO A CLOSE, WHAT BETTER TIME TO REASSESS HOW THE FANS' LIKES AND DISLIKES HAVE ALTERED SINCE OUR LAST SERIES SURVEY (THE RESULTS OF WHICH APPEARED BACK IN ISSUE 27) BEFORE THE SHOW EMBARKS ON WHAT PROMISES TO BE A COMPLETELY NEW DIRECTION BY THE TIME DWB RETURNS IN MID-1987, AND THIS TIME OUR SERIES SURVEY HAS BEEN COMBINED WITH OUR ANNUAL READERS POLL SO YOUR ANSWERS CAN BE INCLUDED ON THIS ONE SHEET (OR A PHOTOED-COPY) SO WHAT COULD BE SIMPLER ?

WE HOPE AS MANY OF YOU AS POSSIBLE WILL RESPOND TO OUR LATEST QUESTIONNAIRE AND HELP TO ELIMINATE THE GROWING TIDE OF APATHY SWEEPING FANDOM (ONE OF THE CONTRIBUTING FACTORS, INCIDENTALLY, IN DECIDING TO TEMPORARILY CLOSE DWB), SO GET YOUR PENS OUT, SET AN HOUR ASIDE AND PLEASE ANSWER THE QUESTIONS IN THE SPACES PROVIDED THOUGHTFULLY AND SUBJECTIVELY. WHEN COMPLETED, PLEASE SEND THIS PAGE (OR COPY) TO OUR TEMPORARY MANCHESTER ADDRESS NO LATER THAN 31ST MARCH 1987. COMPLETED FORMS CAN BE SENT WITH OTHER CORRESPONDENCE TO DWB. THE RESULTS WILL APPEAR IN OUR NEXT ISSUE...

1986 SERIES SURVEY

The rules and procedure are the same as before. In order for the results to be truly representative of all 23 years of DOCTOR WHO we will again be utilizing our proportional scoring system. This requires that when voting in the story categories, you only vote from the first episode of a Doctor of whom you have seen ALL stories (ie: from AN UNEARTHLY CHILD, POWER OF THE DALEKS, SPEARHEAD FROM SPACE, ROBOT, CASTROVALVA or THE TWIN DILEMMA). For example, if you began watching from Tom Baker's 2nd season you will only vote for Peter Davison and Colin Baker stories from episode 1 of CASTROVALVA. However, if you have been watching from Season 13 but have seen all the Season 12 stories and even all the Jon Pertwee stories on video, then you can begin voting from ROBOT / SPEARHEAD FROM SPACE respectively. However, DO NOT vote for Hartnell / Troughton if your only experience of their stories is what exists on video (ie: the archives) — leave their votes to the vintage fans ! However, in the non-story categories you may vote for anyone / anything from any era. Please consider each choice thoughtfully — a blank space is preferable to random guesswork...

THE STORY FROM WHICH YOU BECAME A REGULAR VIEWER: ....

IN ORDER OF PREFERENCE, LIST YOUR TOP 6 STORIES FROM EACH COMPLETE INCARNATION OF STORIES YOU HAVE SEEN:

Colin Baker

1st ....
2nd ....
3rd ....
4th ....
5th ....
6th ....

Jon Pertwee

1st ....
2nd ....
3rd ....
4th ....
5th ....
6th ....

Peter Davison

1st ....
2nd ....
3rd ....
4th ....
5th ....
6th ....

Patrick Troughton

1st ....
2nd ....
3rd ....
4th ....
5th ....
6th ....

Tom Baker

1st ....
2nd ....
3rd ....
4th ....
5th ....
6th ....

William Hartnell

1st ....
2nd ....
3rd ....
4th ....
5th ....
6th ....

IN ORDER, LIST YOUR 3 LEAST FAVOURITE STORIES FROM EACH COMPLETE INCARNATION OF STORIES YOU HAVE SEEN: (Cont'd next column)

Colin Baker

1st ....
2nd ....
3rd ....

Jon Pertwee

1st ....
2nd ....
3rd ....

Peter Davison

1st ....
2nd ....
3rd ....

Patrick Troughton

1st ....
2nd ....
3rd ....

Tom Baker

1st ....
2nd ....
3rd ....

William Hartnell

1st ....
2nd ....
3rd ....

IN ORDER OF PREFERENCE, LIST YOUR ALL-TIME 15 FAVOURITE STORIES:

1st ....
2nd ....
3rd ....
4th ....
5th ....
6th ....
7th ....
8th ....
9th ....
10th..........................
11th..........................
12th..........................
13th..........................
14th..........................
15th..........................

IN ORDER, LIST YOUR ALL-TIME 7 LEAST FAVOURITE STORIES:

1st ....
2nd ....
3rd ....
4th ....
5th ....
6th ....
7th ....

LIST YOUR FAVORITE AND LEAST FAVOURITE UNDER EACH OF THE FOLLOWING CATEGORIES:

	Favourite	Worst
DOCTOR	....	....
COMPANION	....	....
MONSTER RACE	....	....
VILLAIN	....	....
WRITER	....	....
DIRECTOR	....	....
SCRIPT EDITOR	....	....
PRODUCER	....	....
SEASON	....	....

YOUR NOMINATION FOR THE DWB HALL OF FAME FOR THEIR OUTSTANDING SERVICE TO DOCTOR WHO (LIVING OR DECEASED) ....

DON'T FORGET, TILL WE RETURN IN JUNE ALL CORRESPONDENCE MUST BE SENT TO OUR TEMPORARY ADDRESS IN MANCHESTER: DWB, 20 WHITEFIELD ROAD, SALE, CHESHIRE M33 1NZ. MAIL SENT TO OUR HARROW-WEALD ADDRESS WILL NOT BE OPENED TILL JUNE !

1986 READERS POLL

NAME ....

ADDRESS ....

.... AGE (Years) ..... (Months) .....

WHICH ISSUE OF DWB DID YOU FIRST BUY ? .....

DO YOU BUY DWB: Every month ☐ Most months ☐ Occasionally ☐

EXCLUDING THE SPECIALS, WHICH WAS YOUR FAVOURITE ISSUE OF DWB DURING 1986:

#31(February) ☐ #32(March) ☐ #33(April) ☐

#34(May) ☐ #35(June) ☐ #38(September) ☐

#39(October) ☐ #40(November) ☐

WHY ? ....

WHICH OF THE 1986 SPECIALS DID YOU PREFER:

The Summer Special ☐ The Winter Special (this issue) ☐

WHY ? ....

ON ITS RETURN WOULD YOU STILL SUBSCRIBE TO DWB IF THE MONTHLY ISSUES INCREASED IN PRICE TO £1 20 AND THE SPECIALS TO £2 50 (BOTH INCLUDING P+P) BUT WITH EXACTLY THE SAME FORMATS AS NOW ?

Yes ☐ No ☐ Occasionally ☐ Don't know ☐

DO YOU THINK DWB HAS BEEN TOO OUTSPOKEN OVER THE LAST YEAR ?

Yes ☐ No ☐ Don't know ☐

IF 'YES', HAS THIS DECREASED YOUR ENJOYMENT ? Yes ☐ No ☐

DO YOU ENJOY DWB MORE NOW THAN WHEN YOU FIRST BECAME A REGULAR READER ?

Yes ☐ No ☐ About the same ☐

IN YOUR OPINION, IS DWB:

Too expensive ☐ Priced about right ☐ Value for money ☐

WHICH THREE OF THE FOLLOWING REGULAR ITEMS DO YOU ENJOY MOST AND WOULD LIKE TO SEE MORE OF IN 1987:

News ☐ Letters ☐ Season reviews ☐ Artwork / Posters ☐

Topical articles ☐ Whotoon Classics ☐ Convention reports ☐

Interviews ☐ Comment ☐ Surveys ☐

WOULD YOU LIKE TO SEE ANY OF THE ABOVE DROPPED:

....

WHICH WAS YOUR FAVOURITE INTERVIEW IN DWB IN 1986:

Colin Baker ☐ Chris Barry ☐ Michael Briant ☐ Mike Kelt ☐

Innes Lloyd ☐ Derek Martinus ☐ Graeme McDonald ☐

Sydney Newman ☐ Nigel Robinson ☐ William Russell ☐

Nabil Shaban ☐ Debbie Watling ☐ Sue Willis ☐

WHICH WAS YOUR LEAST FAVOURITE ITEM IN DWB IN 1986:

....

WHY ....

HAVE YOU ANY IDEAS FOR NEW FEATURES ? IF SO PLEASE STATE:

....

....

DID YOU AGREE WITH THE REASONING BEHIND DWB'S ANTI - JN-T STANCE DURING THE HIATUS ?

Yes ☐ No ☐ Don't know ☐

DO YOU READ EACH OF THE FOLLOWING:

	Yes	No	No longer, due to dissatisfaction
CT	☐	☐	☐
MARVEL MONTHLY	☐	☐	☐

IN ORDER OF POPULARITY, WHICH IS YOUR FAVOURITE MONTHLY READ: CT, DWB OR MARVEL'S DOCTOR WHO MAGAZINE:

1st .... 2nd .... 3rd ....

DO YOU THINK MARVEL'S LICENSE SHOULD ALLOW THEM TO DICTATE WHICH AMATEUR FAN PUBLICATIONS YOU CAN BUY IN SCI-FI BOOKSHOP OUTLETS:

Yes ☐ No ☐ Don't know ☐

WHAT IS YOUR VIEW ON THE CURRENT STATE OF MARVEL'S MAGAZINE:

Excellent ☐ Good ☐ Fair ☐ Poor ☐ I no longer read it ☐

WAS THE SEASON AN IMPROVEMENT ON SEASON 22:

Yes ☐ No ☐ No change ☐

DO YOU THINK THE SHOW BENEFITTED FROM ITS 18 MONTH BREAK AND THAT THE PRODUCTION TEAM 'DELIVERED THE GOODS' AT THE END OF IT:

Yes ☐ No ☐ Don't know ☐

IN YOUR OPINION, HAS COLIN BAKER'S PERFORMANCE:

Improved ☐ Worsened ☐ Stayed the same ☐

DO YOU ACCEPT COLIN'S PERFORMANCE AS READILY AS HIS PREDECESSORS :

Yes ☐ No ☐ Don't know ☐

FOR HOW LONGER DO YOU THINK HE SHOULD PLAY THE ROLE OF THE DOCTOR:

No longer ☐ One more season ☐ Indefinitely ☐ Other ....

WHAT WAS YOUR OPINION OF BONNIE LANGFORD'S PERFORMANCE:

Excellent ☐ Good ☐ Fair ☐ Poor ☐ Terrible ☐

TO WHAT DO YOU ATTRIBUTE SEASON 23'S FALLEN RATINGS:

Timeslot ☐ The hiatus ☐ The Mysterious Planet ☐

Combination of the above ☐ Other ....

DID YOU READ THE ERIC SAWARD 'STARBURST' INTERVIEW:

Yes ☐ No ☐

DO YOU AGREE WITH HIS CONCLUSION AND FROM THE FACTS STATED THAT JOHN NATHAN-TURNER ABUSED HIS POSITION AS THE PRODUCER OF DOCTOR WHO:

Yes ☐ No ☐ Don't know ☐ Other ....

....

WHAT ARE YOUR FEELINGS ON JOHN NATHAN-TURNER LEAVING THE POST OF DOCTOR WHO PRODUCER :

Delighted ☐ Relieved ☐ No particular feelings on the matter ☐

Disappointed ☐ Other ....

WHAT ARE YOUR FEELINGS ON THE POSSIBILITY OF JOHN NATHAN - TURNER BECOMING THE SHOW'S NEW EXECUTIVE PRODUCER:

Horrified ☐ Alarmed ☐ No particular feelings on the matter ☐

Beneficial for the show ☐ Delighted ☐ Other ....

WHO WOULD YOU NOMINATE AS THE SHOW'S NEW PRODUCER:

....

WHO WOULD YOU NOMINATE AS THE SHOW'S NEW SCRIPT EDITOR:

....

DO YOU HAVE FAITH IN GRADE'S INTENTION FOR A NEW DIRECTION FOR THE SHOW:

Yes ☐ No ☐ Don't know ☐ Other ....

1986 RIP

1986 will not go down as the greatest year in DOCTOR WHO's long and frequently turbulent history. It has witnessed the shortest season ever. It has seen some of the lowest ratings ever. And, correspondent to the above, it has seen DOCTOR WHO's public popularity—the yardstick of its success—sink below that of imported cartoons like Scooby Doo.

But by far the greatest tragedy of 1986 was the spectre of those luminaries from WHO history to have departed our shores , never again to return. The names of Robert Holmes, Dennis Spooner and Ian Marter have now joined that sadly ever-lengthening list of fallen comrades which also comprises William Hartnell, Roger Delgado, David Whitaker and Douglas Camfield, to name but a few.

Perhaps the most terrible aspect, reviewing this list, is its confirmation of the adage, "the brightest flame burns the shortest time". All of those whose contributions to the series are now but memories were in some way prominent and formative influences on the programme; people who genuinely benefitted and bettered the show and whose losses are therefore even more irreplaceable.

ROBERT HOLMES: A SATANIC MIND BENEATH THE PLACID EXTERIOR

Quite simply, Terrance Dicks described Robert Holmes as the author whose scripts he most enjoyed working with and most enjoyed novelising. Holmes was a writer Dicks helped groom for television only to discover, like Frankenstein, that the apprentice he had trained was an heir to the WHO throne of tremendous power and scope.

Off and on, Robert Holmes gave DOCTOR WHO eighteen years of his professional life, and in that time contributed more to the myth of the series than any other writer in the programme's history: to the Doctor he gave two hearts, a respiratory by-pass system, and his formal, academic qualifications as a Time Lord. Companionwise, he 'fleshed-out' Liz Shaw, Jo Grant, Captain Yates, the Master and Sarah. He co-devised Harry Sullivan, and incepted the characters of Leela, K9 and Romana ≠ 1. He gave the Time Lord's planet a name, and gave the Gallifreyans the wisdom of Rassilon, their present culture and their currently established hierarchy.

Notable WHO 'double-acts': Clancy and Hermack, Vorg and Shirna, Bloodaxe and Irongron, Jago and Litefoot, Garron and Unstoffe, Gatherer and Collector, even recently Glitz and Dibber all bear the Holmes stamp, as do alien monstrosities like the Autons, the Wirrn parasites, Sutekh, Maganus Greel, the tortured Sharaz Jek, and his supreme creation—the Sontarans.

Robert Holmes was exceptionally liked and admired by all who worked with him on DOCTOR WHO. Universally they testify to the dark, satanic mind that lurked beneath the placid, pipe-smoking exterior. More than once Producer Philip Hinchcliffe remembers having to restrain the Holmesian urge to introduce more horror and violence to the series than even he was prepared to countenance.

Holmes was the subject of, arguably, the most famous DOCTOR WHO newspaper article ever when, in 1977, Jean Rook of The Daily Express took him to task for making the series "no longer suitable for children" through stories like THE DEADLY ASSASSIN and TALONS OF WENG CHIANG, the latter considered too hot a property even for Canadian syndication and more recently for the home video market. On that occasion Holmes defended the show by stating publically, "Of course it's no longer a children's programme. It's geared to the intelligent 14-year-old. A certain amount of fear is healthy, under strict parental supervision. . .".

And as if in deference to these views, the number of Holmes serials repeated on BBC Television over the years far exceeds those of any other single writer or groups of writers. More importantly Robert Holmes was never far from the minds of script-editors during crisis points in DOCTOR WHO's lifetime. He breathed life into Pertwee's Doctor through SPEARHEAD FROM SPACE, elevated Tom Baker overnight into a ratings superstar with ARK IN SPACE, and, at the end of his era, gave Peter Davison a depth to the fifth Doctor's personality he had so long fruitlessly sought.

Appropriately, it was to Robert Holmes that Eric Saward turned when the Grade hatchet fell in 1985; and between them they devised the basic structure of the Doctor on trial that would run through their planned 14-week saga. With shrewd and wishful thinking they devised an open-ended, cliff-hanger ending to the series, with both the Valeyard and the Doctor consigned to the Vortex , from which neither might ever return. By this move, they reasoned , they could give the series an avenue for a new season, a means to recast the Doctor, or even an end for all time, depending on the whims and caprices of the BBC's higher management.

DENNIS SPOONER: A SPARKLE IN THE SECOND SEASON

Dennis Spooner was one of that elite group of British writers who cracked the secret of writing adventure series appealing to both American as well as British and Commonwealth markets. Alongside and Terry Nation, Spooner wrote for, devised or script-edited a whole string of export earning film series. His ITV credits read like a whole Who's Who of popular television from the Sixties and Seventies. From Fireball XL-5 to The Professionals, success followed success. But while his screenplays were as varied as they were numerous, one element catagorised them all — a quality of slick, suspenseful, fast-paced action, designed to hold audiences in their seats throughout legions of commercial breaks.

Over on the BBC Spooner was less prolific. Nevertheless, via the 'old boy network' (viz; his friendship with Terry Nation), he brought his valuable talent and experience to bear on DOCTOR WHO at a time when it needed a second surge of impetus to sustain the initial popularity brought in by the Daleks.

Between them Dennis spooner and David Whitaker were able gradually to turn audiences towards appreciating DOCTOR WHO as an audience holding show in its own right, rather than just as a vehicle for the Daleks. Spooner was the first writer seriously to attempt humour in the programme: Jack Cunningham's comic jailer in THE REIGN OF TERROR was the first crack in the otherwise very serious and moral-prone formula devised and developed by Sydney Newman and David Whitaker.

Spooner's injection of humour brought a sparkle into the second season which ended up rubbing off onto the character of the Doctor himself. Newman's brief had been to make the Doctor "A crotchety old man", but it was Spooner who refined this vague and somewhat hard-hearted Doctor of the first season into the loveable eccentric with a twinkle in one eye that Hartnell's Doctor is most remembered for.

The result of Whitaker's 'moral magician' and Spooner's 'loveable eccentric' was the winning combination which gave the first Doctor his unique character mould out of which all other successors have stemmed. It worked for William Hartnell and, ironically, it worked for Patrick Troughton when Spooner was called in—at very late notice—to prune down and sharpen up David Whitaker's very lengthy and wordy six-part script for POWER OF THE DALEKS . In this instance, Troughton had all but refused to do the story due to the prodigious amount of lines he was required to say. Under pressure himself with other stories, script-editor Gerry Davis commissioned Spooner virtually to do a re-write, which he duly did, unconsciously in the process reshaping the style and image of the second Doctor towards his own interpretation of the Doctor's character.

The writing principle to which Spooner adhered, and which was so evident throughout his year on the programme, was the structuring of narrative in dramatic 'W's—a consistently good element of writing, he maintained, since the days of Shakespeare: "Hamlet makes a good episode of Charlie's Angels, DOCTOR WHO or whatever. It's written exactly as you would write for television. Hamlet starts with three pages of ghosts, the supernatural and Hamlet's father telling him he was murdered; the revenge motive all packed into three pages. So you've got 'the hook', followed by three peaks before you build up to the smashing fight at the end. And that is the secret of how to write for a series like DOCTOR WHO".

The time / work ratio demands on DOCTOR WHO, Spooner admitted, were very high, but nonetheless they were challenges to which he readily rose, and in which he never faltered. Commenting on the pressures of working in television, he was once heard to remark, "Give me a £5,000,000 budget and say write what you like , and I stare at a blank piece of paper for a long time. But if someone wants a script tomorrow that can be filmed in forty minutes with two actors and three sets that have already been built , then , somehow, the juices start to flow".

"Most writers say it is perspiration, not inspiration. Me ? I like desperation. . .".

IAN MARTER: THE COMPANION WHO GAVE MORE THAN HE RECEIVED

The deaths of Robert Holmes and Dennis Spooner lost to DOCTOR WHO a pair of national celebrities. The tragic and sudden demise of Ian Marter removed an internationally popular celebrity from the WHO ranks.

Of all the actors and actresses to have starred in the series as regulars / companions, Ian Marter was the only one to have given back as much, if not more, than he received in accolades.

Originally he was shortlisted by Barry Letts to play the role of Captain Yates, but although that went to Richard Franklin, Letts remembered him again when selecting for the part of First Officer John Andrews in CARNIVAL OF MONSTERS. A naval officer's cap clearly suiting, Letts cast Marter once more, this time in the regular role of Harry Sullivan, the role by which he is most known.

The rapport between Ian Marter and his co-stars Tom Baker and Elisabeth Sladen has now become legendary. Not only was it clearly observable on screen, but also behind the cameras where strong friendships blossomed and flourished almost from their first days together. In Tom Baker Marter found a powerful intellect and a willing springboard for ideas to extend DOCTOR WHO beyond the confines of the TV studio. With Baker's full support Ian Marter wrote the screenplay for a film where the good Doctor and his companions come face-to-face with the Devil, tentatively titled 'DOCTOR WHO Meets the Scratchman'. Sadly, despite Baker's efforts in getting some production designs drafted , the film never got off the ground. But it instilled Marter with the wri-

I suppose I write this column with a greater sense of relief than regret. Forty non-stop months of editing the most successful , and thus most demanding DOCTOR WHO fanzine ever have been very rewarding but have also taken their toll, and now I look forward to a well-deserved rest. Sadly I'm not suspending DWB with the long-awaited news of a new production team as originally envisaged, and although DOCTOR WHO is returning in 1987, unfortunately I have to bow out with the horrendous news that John Nathan-Turner will yet again be producer. So much for his usual vain comments at PanoptiCon which raised everyone's hopes !

Please keep sending in your letters, along with your subs, adverts, poll returns, etc. to our temporary Manchester address. Thanks to Rod Ulm for allowing us to use his mailbox and agreeing to dispatch orders and opening the letters in our absense so we will have a nice full letters page on our return. So, until May 1st, make sure you send ALL correspondence to DWB to the address below (but if you write quickly I will be interested to hear your views on this issue at the usual address before January 6th). Please subscribe (form below) as there will be no advance warning of our June issue (at the moment it is scheduled for publication any time between the end of May and the beginning of July !) so to avoid missing it fill in the form below and send it off today !

Just a few trivial bits to finish with. Copies of DWB#23 have turned up and can be purchased at 80p each from our Manchester address. Next, if you would like to contribute to a Roger Delgado tribute, then please send a sample of your work to Jeremy Bentham at the address below. And finally, if you are desperate for DOCTOR WHO news and don't know how you will possibly cope over the next six months, then check out DWAS ! They really are improving lately and an application form for becoming a member can be obtained by sending an SAE to: The Membership Secretary, 6 The Elms, 27 Tooting Bec Road, Upper Tooting, London SW17 8BT.

In the meantime, have a great New Year and I'll see you soon — GARY

'DALLAS' WHO BY IAN LEVINE

I just had the most wonderful thought ! Picture this scenario : Tom Baker is lying at the bottom of the Pharos Project. He opens his eyes and looks at his shocked and stunned companions. *"This is the end, but the moment has been prepared for. . .".* Suddenly he bolts upright. *"My goodness, Tegan,"* he said. *"You wouldn't believe what a ridiculous nightmare I've just had. I dreamed that the BBC were idiotic enough to allow a producer to continue on my show for eight years, replacing me firstly with a characterless and juvenile wimp, but then things got even worse with this ham dressed in a patch-work quilt looking like Coco the Clown ! And the silliest thing is that, for the end of every episode, someone in the gallery kept screaming out the immortal words, 'End of episode acting from Colin, please', and this crazed cameraman kept zooming-in on a facial close-up of this rather unsavoury character week-after-week-after-week, worse than if the show had been stuck in Meglos' chronic hysterectomy ! And would you believe the same four-square directors kept getting employed story after story, while great talented DOCTOR WHO directors of the past were just left out in the cold ! And even worse, still, 14 weeks were wasted building-up the longest story ever, only to have the ending clash with the entire story flow with a new girl companion straight out of a pantomime, arriving from the Doctor's future and leaving with him in the present ?*

"Aren't you glad this is all just an impossible nightmare and DOCTOR WHO can now go back to being the brilliant and drama-filled programme it used to be ?".

FAT CHANCE !!

(NIGEL ROBINSON INTERVIEW Continued from page 5)

BE CONCENTRATING YOUR EFFORTS ON THE DALEK / DOUG ADAMS STORIES ?
Although I'm not concentrating on them at the moment, I may look at them next year so there shouldn't be a great wedge of Dalek novels at the end. I'm concentrating on The Companions books at the moment.

WHAT ARE THE BOOKS YOU ARE CURRENTLY NEGOTIATING ?
We're not actually negotiating any books at the moment primarily because we've got a very full schedule: TRIAL OF A TIME LORD (in 4 volumes), ATTACK OF THE CYBERMEN, THE TIME MEDDLER, THE WHEEL IN SPACE, THE SMUGGLERS and, hopefully, THE RESCUE, but it remains to be seen how far Ian got with that.

HAVE ANY NEW ARTISTS COME TO THE FORE SINCE DAVID McALLISTER ?
Tony Masera's doing a lot of work for us at the moment — he's done the cover for THE AMBASSADORS OF DEATH and he's also going to do THE MASSACRE, Nick Spender who's just done THE SENSORITES cover, and we're thinking of getting some new artists and resurrecting some old artists, but I'm not saying who the old artists are who we're going to approach, but I would like to see some of the old artists returning to the covers.

HOPEFULLY YOU WILL INCLUDE JEFF CUMMINS. . .

WHAT ABOUT YOURSELF, NIGEL ? ARE YOU STILL HAPPY EDITING THE BOOKS ?
That's right, yes, I love doing the DOCTOR WHO range.

WHAT HAVE YOU THOUGHT OF THE LATEST SERIES ?
I like it very much and I'm looking forward to the novelisations too.

AND HOW LONG DO YOU ENVISAGE REMAINING AT W.H.ALLEN'S ?
I don't know. Certainly DOCTOR WHO is sewn up for a good twelve months in advance at the moment.

NIGEL ROBINSON, THANK YOU

(1986 R I P Continued from previous page)

first DOCTOR WHO novel THE ARK IN SPACE in 1977.

Nor did his enthusiasm diminish after he left the series in '75. Aside from his book work, Marter also submitted a DOCTOR WHO script treatment to Christopher Bidmead in 1980, which was only narrowly turned down at the last minute, and a series on famous disasters for The Sunday Times colour supplement.

Virtually neighbours in a suburb of West London, Elisabeth Sladen and Ian Marter found themselves the first DOCTOR WHO companions invited to a convention in the United States. This was in 1980 when they were asked to Los Angeles, an event that staggered Ian when he saw his old Harry Sullivan jacket sold for over £100 in a charity auction.

Recent times have seen Ian Marter no less busy on the DOCTOR WHO front. Still a regular with US conventions, he guested at the Manchester Phoenix and Fan-Aid Cymru events in November '85, The Leisure Hive event again this year in Swindon and the DWAS Anniversary PanoptiCon in September. His book outpourings have been no less prolfic with THE REIGN OF TERROR recently completed and work on THE RESCUE underway and a sequel to the successful Harry Sullivan's War in the planning stage.

He had just completed a videotape of remembrances for Reeltime Films when he was tragically struck down by the diabetic condition from which he suffered.

There are no words or deeds that can ever relight the candles that were Ian Marter, Robert Holmes and Dennis Spooner . But, thanks to the technology of film and video, their memories will always live on in their TV episodes, so that in the hearts of DOCTOR WHO fans everywhere they may, as Holmes so aptly wrote, "Neither flux, nor wane, nor change their state. . .". JEREMY BENTHAM

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A Tribute to Dennis Spooner

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The problem so far with this series of DOCTOR WHO is that, like the Curate's egg, parts of it are really quite good, or rather, the problem is that most of it isn't. Most of it is reasonably average. This has two effects: the bits that really are quite good seem absolutely amazing (and so far only a couple scenes have been really amazing), and the bits that are below average only seem to be below average — and not as dire as they have sometimes been.

So far this review has been almost as complicated and difficult to follow as the Doctor's trial. Concentrating on two main plots is not easy and needs careful signposting, signposting that has, on the whole, been rather lacking so far (episode 12)...

But the third section of evidence — the case for the defence — seems to be an upturn. The production values rise and the plot really appears to be related to the trial. We are all anxious to see how the Doctor will improve — some of us are quite anxious to see how (and whether) the programme will.

Oddly enough, the Doctor seems exactly as he was before (except that he has adopted a new companion), but the programme seems to have taken a turn for the better. Most of us, I suspect, lost that bet ! Melanie, too, is another bet lost. Those of us who expected the worst from Ms Langford's performance are rather disappointed. She is by no means brilliant, but neither is she anything like as bad as many maintained that she would be . Her main fault (if you can cope with the sustained pressure of the sound of her Hinton-whine vocals) is that she is obviously too used to the stage. She can stand well (which is more than most young actors today), but she moves too perfectly on cue and projects towards the back of the studio. She does, however, scream well — always good for a DOCTOR WHO companion !

The other regulars — the Valeyard, the Inquisitor and of course the Doctor himself — perform as well as ever (and no, I'm not being sarcastic). The rest of the cast is small. Too small perhaps for a large spaceship (although gratuitous guards turn up apparently at random in the final part). And herein lies the main problem with 'Terror of the Vervoids' — credibility.

But for the most part the story is refreshing compared to its immediate predecessors. The music is more carefully crafted, although there is a definite sense of deja vu, particularly as the Doctor and Melanie wander round the hold of the ship. The direction too is smoother, the camera work more interesting (or perhaps just less boring), so that a real atmosphere of tension is built up over the first episode. The final scene is a good example of some of the ploys used as Chris Clough and the writers twist our expectations to their advantage. They both pander to them and frustrate them. On the one hand things happen which we can foresee and anticipate — and here the tension arises from our apparently superior knowledge and awareness. We know, from our own common sense and from the Valeyard's warnings — that when Mel goes to the hold, she walks into danger. But immediately our fears are used to discredit themselves. The person watching her as she enters the hold poses no threat at all, in fact the opposite. And as soon as we have been lulled by this into a sense of security, it is blown away from us. This is doubly effective as an episode ending. For one thing, we are used to seeing a meaningful close-up of the Doctor's face as the Valeyard takes the upper hand in the trial as the closing shot, and here we are still in the scenario. For another, this shot of the explosions is not the static close-up we are used to at all; the camera pulls back to show us the full extent of the destruction. And then, when Melanie's scream has all but blended completely into the closing theme — we get the close-up as the Vervoid pod bursts open to reveal — something...

The carefully crafted atmosphere is maintained throughout the second episode, by strange goings-on in the Isolation Room and behind grills, the odd murder and so forth. Particularly effective are the subjective Vervoid-view shots. To be put actually in the place of the alien is rather disconcerting for the viewers, especially with the added green filter and the bonus in that if we actually are the Vervoids, we cannot see what they look like to the people they watch and kill. But all this is to change in the next episode, unfortunately...

In part three we get to see the Vervoids properly for the first time. Sure enough, as we suspected, the 'hands' and 'head' are interesting and original in design, but the majority of the costume is an overall with leaves glued rather haphazardly on to it. In part four this is not so apparent as the camera work gets back on to a good footing, but in the rather bland episode three this is dangerously close to the last straw. The episode does pick up a little towards the end, but the close itself is far less dramatic than its predecessor. The close-up of Bruchner as he stands and looks out at the black hole of Tartarus would be a good place to end, but instead the episode overstays its welcome to provide us with a Doctor-explains-the-danger ending. Compared to the treatment of a similar situation at the end of episode two of THE ROBOTS OF DEATH, the ending is *very* weak indeed.

And so to the final episode. As hinted above, the direction is better, but the script suffers heavily from the random introduction of plot device after plot device — culminating in the yonesium which just happens to be, a) exactly what is needed, and b) aboard the Hyperion III in vast and handily-packaged quantities.

Two things hamper the story. One is the slightly confused plotting: *who* did call for the Doctor ? Why didn't the Mogarians notice that one of their number had changed character drastically ? Who really was behind what ? Why was the mutant there, save to generate suspense and an ending for episode two ?... The second problem, as stated above, is one of credibility. Looking at the spaceship model it is difficult to imagine quite *where* everything is happening. The ship is a freighter, yet it carries a collection of gratuitous passengers and a single stewardess to see to their needs — if just the scientific party were there, that could be explained as an exception. But we also have a trio of Mogarians, an investigator working under cover (do we ever discover *what* he is investigating ?) and a dear little old man whose sole contribution to the plot is to recognise the somewhat unnecessary investigator. And given that we are told this is a routine journey, isn't it amazing the number of unscheduled murders, mutants, investigations, hi-jacks and rioting plants loose about the place ?! This last point can be forgiven since the story would be a rather boring one should nothing at all happen (although it might make a better defense for the Doctor).

So, 'Terror of the Vervoids' is a little disappointing. But for the most part it is well constructed and scripted. There is a genuine sense of drama in the final episode. There are some extremely nice touches — the Mogarians playing space invaders, the ends of episodes one and two, the air of suspense and mystery carefully built up; the Vervoid handshake (imagine a masonic Vervoid — Dollund would have stood even less chance !). Unfortunately these are rather let down by the lack of attention (care ?) in other areas — the contrived ending; the not-so-terribly advanced decor in the thirtieth century (haven't showers changed a lot ? Another missed opportunity there to have Mel menaced in a Psycho-like scene); the Vervoid costumes...

A pity, because even so this story is the best of the season so far (with not much left to compete). With a little more effort (and, let's face it, luck) it could have been a lot better.

By JUSTIN RICHARDS

THE VIEWS EXPRESSED BELOW ARE THE EDITOR'S OWN, PERSONAL OPINIONS:

* STAR RATING = 66 % *

(DUE TO A MISCALCULATION LAST ISSUE, WHERE WE FORGOT TO DOUBLE THE 3½ STARS THAT WERE LOST, WE INCORRECTLY AWARDED 'MINDWARP' A STAR RATING OF 96½% WHERE IT SHOULD REALLY HAVE READ 93%) .

SCRIPT....................***½
From the goings-on of the Rani in a small English mining village at the time of the Luddite uprisings to the mysterious events on board a spaceliner of the far future , Pip and Jane Baker have come up with a diversifyingly interesting — if somewhat old-fashioned — script. Although full of sub-plots and inconsistent pacing, the story was satisfyingly (though cornily) wrapped up. The script strangely seemed to be making a mockery of Colin Baker's Doctor — Lasky: "What are you, a comedian ?". "No, more a sort of clown actually", The Valeyard: "You're hardly mistakable in that ... outfit"!

ORIGINALITY.................**
Reminiscent of ROBOTS OF DEATH, SEEDS OF DOOM and NIGHTMARE OF EDEN to name a few — plus a host of '50s B-movies — this space 'saga' can hardly be classed as original, although its nostalgic feel indeed enhanced it.

DIRECTION.................****
A very energetic debut from Chris Clough with cameras constantly moving, illustrated none moreso than the superb opening tracking shot from outer-space and through the portholes of the Hyperion III all the way up to the reception desk — marvellous! The Hitchcock-like suspense, created by the Vervoids' point-of-view shots also marks a fine return to a chilling atmosphere largely missing in recent years.

ACTING....................***½
Although comprising of a surprisingly small crew for a space-freighter, this did give the actors a chance to develop their roles which — despite being composed of stock B-movie types — resulted in adequate performances all round. (I'll reserve comment on Bonnie until the end of the season. . .).

SETS......................***
Not very futuristic for a 30th Century space-liner and lacking the essential claustrophobic feel of the other areas of the production, although the cargo hold containing the Vervoid pods was effectively conceived.

COSTUMES..................**½
The familiarly dowdy, shoulder-padded garments from Andrew (PLANET OF EVIL, CAVES OF ANDROZANI) Rose.

MOG'****½, VER'*½, AVERAGE.***
Although not monstrous as such, the Mogarians merit a mention for their superb design and execution. The removal of their face plates was a truly gripping moment as the grisly revelation of their natural form was revealed, and their translators added to their credibility — in fact everything the design of the Vervoids suffered from !

VISUAL EFFECTS............****
Who can forget that brilliantly surreal sequence of the Mogarians playing space invaders or the climaxes to episodes 1 and 2 and the Vervoids' deaths ? Unfortunately the Hyperion III came close to resembling a detergent bottle, and as for the giant pink blancmange we kept hearing would be appearing this season — that obviously ended up as the black hole of Tartarus !

MUSIC.....................****
After two naff stories, Malcolm Clarke returns to form with a suitably sinister score.

OVERALL STORY.............***½
Continuing the improved production values set by its predecessor, another enjoyably exciting — but by no means brilliant — romp.

REVIEW: THE ULTIMATE FOE

A retrospective study examining DOCTOR WHO's past success should illustrate that variety comes from the changes in style introduced with each production team. From 1966 - '79 each producer put his own particular stamp on the show, giving it a new lease of life each time with a new direction to which audience and cast alike could respond. This also meant that in times of difficulty they could look inwards and generate a strong storyline by capitalising on the successes of their own established conventions (for example THE TALONS OF WENG CHIANG and THE CITY OF DEATH; both written in times of urgency). However, when the problems arose during the writing of the so-called 'story' of Season 23, producer John Nathan-Turner had only a blank mirror to look into. To counter this, there was a definite attempt to recreate individual, isolated images from the past, but still he was unable to inject the structure necessary to form a cohesive story, allowing instead the confusions of the scripts origins to glare through.The opening courtroom scene highlights this perfectly, for here we are presented with some wonderful innovations—so obviously from the fertile imagination of Bob Holmes—yet they were sadly juxtaposed and almost buried beneath the weight of typically (by most standards) shoddy production. Indeed, these crucial scenes were managed with such lucklustre that they did much to destroy the credibility and the tension of the trial scenes in episodes 4-12, such as the pitifully unfunny and recurring derivatives of the Valeyard's name (Junkyard, Knacker's yard, ad nauseum...). Whilst these childish lines may have been tolerable (just) in episodes 1-3—for there they perhaps illustrated the Doctor refusing to take the proceedings seriously—in subsequent episodes they became farcical in the extreme and only served to detriment the plot flow.

Enter Glitz and Mel, surprisingly (though unfortunately) still intact despite having travelled many light years in space in what appeared to be airtight coffins—a far cry from the Doctor's mode of transportation in his luxurious Tardis ! *"I am not a boy !"*, squeamed Bonnie, highlighting her excessively loud and exaggerated mannerisms, for a boy she indeed was, or, rather, she still appeared to be in her Peter Pan role from the night before !

As well as the irksome performances—notably from the aforementioned duo—other clumsy factors hindered the drama. For example, the Keeper of the Matrix, far from being the most respected of dignitaries, has the means of access to the most potent information store dangling around his neck as though he were an intergalactic latchkey kid. Similarly, having the Valeyard positioned on the far side of the courtroom from the exit, thereby resulting in the dreaded pantomimesque 'now you see him, now you don't' scenario. But perhaps, the worst neglect of all was the entrance to the Matrix itself, or did they forget it was really the wall of an old spaceship ?!

The unveiling of the truth, both of the Ravalox affair (or most of it) and the Valeyard's true identity certainly picked the show up when it needed it. Nevertheless, however much these revelations were required to satisfy the complexities of a storyline presented umpteen episodes ago, the fact is they were generally met with bewilderment by the most important viewer; the ordinary member of the public. Whatever did they make of such seemingly incomprehensible jargon that was probably even lost on most of the fans themselves ?! JN-T may have temporarily abandoned storylines which require the audience to have a detailed knowledge of the show's history, but incredibly he has replaced them with an even greater and complex internal continuity for which it was necessary to recall all that had happened (and let's face it, who'd want to remember ?) 8-11 episodes ago.

The Matrix scenes were as much a mixture as the courtroom sequences; a curious and uncomfortable amalgamation of images from stories past and, also, those that never were (the nighttime shooting and the fantasy factory in particular conjured up the kind of images I might hoped to have seen had the abortive NIGHTMARE FAIR been made). We also saw the Doctor being dragged to his 'death' in a manner reminiscent of FRONTIOS; face problems of recursion (LOGOPOLIS); and bureaucracy (THE SUNMAKERS); suffer a drowning attempt (THE DEADLY ASSASSIN and situation number 82 in Pip and Jane Bakers' adventure game book; and escape from nerve gas (presumably left over from their Season 22 script).

Of course, after the 13th episode—having completed the editing on the first half of Holmes' conclusion to THE TRIAL OF A TIME LORD—Eric Saward quit , thereby leaving the way open for the Bakers to make a speedy return and attempt to wrap-up satisfactorily the multitude of events of the past 13 episodes in one half hour finale (the longest episode ever, incidentally), but without the benefit of seeing Holmes' and Saward's draft for the conclusion—so much for "professionalism". Consequently the production degenerated further and appeared very confined when the Bakers took control as they seemed unsure of the direction it should take . Unlike its logical predecessor, THE DEADLY ASSASSIN, where in the Matrix we saw the ingenious ways in which the Doctor escaped from each danger, in 'The Ultimate Foe' the events were so hurried and the drama didn't have time to develop and the Doctor either had to run away from the danger or, ridiculously, be released by The Valeyard each time. Also, unlike the Bob Holmes classic, here the location was virtually unexploited; in the pottery sequences the lighting was so dim and such was the effect of using video as opposed to film that it may as well have been recreated in the studio. Even the street scenes lacked that outdoor feel, although generally it must be said that the direction was of an unusually fine quality. Dominic Glyn's music suitably enhanced the Matrix scenes, and similarly the eerie backing track mixing Victorian echoes with the Valeyard's sinister laughter were very haunting . Michael Jayston coped especially well, despite his sudden cackling which arose in episode 14, but by that last excrutiatingly staged final scene he, like Antony Ainley's Master, had degenerated into the melodramatic villain role. If he is to be the new regular villain (if only to replace Ainley's Master), let us hope he is treated with the same respect that Robert Holmes originally imbued The Valeyard...

And so to the conclusion, and a terrible anti-climax. After 14 weeks I had expected much more than some gimmicky, flashing equipment (which appeared to have most of its components taken from the roofs of police cars), an explosion, followed by the predictable happy pantomime walk-down. The final moments also raised the inevitable irritatingly unanswered questions. WHY had there been a rebellion on Gallifrey ? WHAT was the purpose of the Valeyard disguising himself as Popplewick when he achieved nothing a minion couldn't (or had he been taking lessons from the Master ?) , how did the Valeyard escape (I won't even contemplate the most complex plot device that if the Valeyard is really the Doctor at the end of his regeneration cycle...or better still, as Time Lords seem to suddenly develop a lust for a new life cycle at the end of their natural spans—The Master, Borusa, and now the Doctor ?!—shouldn't they be put out to pasture sooner ?). But what about that major continuity blunder and Mel departing with the Doctor in the Tardis—*before* they have met in Pease Pottage ! But perhaps, worst of all, was the all-time cop-out of changing Peri's fate as this only served to undermine what had, up to then, been the most successfully dramatic moment of the season.

To my mind 'The Ultimate Foe' failed. Not only couldn't it satisfactorily answer the many problems created for itself (it may have helped had internal politics not resulted in a change of writers half way through and had the Bakers been allowed even a vestige indication of Holmes' conclusion), but in 55 minutes it was ultimately impossible not only to explain all the loose ends raised during the previous 12 episodes , but also the necessity, of course, of creating an almost completely separate story in itself !

By ROD ULM

* STAR RATINGS RESULTS *

1ST: MINDWARP (PHILIP MARTIN / RON JONES)	93 %
2ND: TERROR OF THE VERVOIDS (PIP & JANE BAKER / CHRIS CLOUGH).	66 %
3RD: THE MYSTERIOUS PLANET (ROBERT HOLMES / NICK MALLETT) ..	38 %

(Since 'The Ultimate Foe' was the conclusion of the three above segments of evidence, it therefore can't be measured on similar merits and therefore is not included in our Star Ratings).

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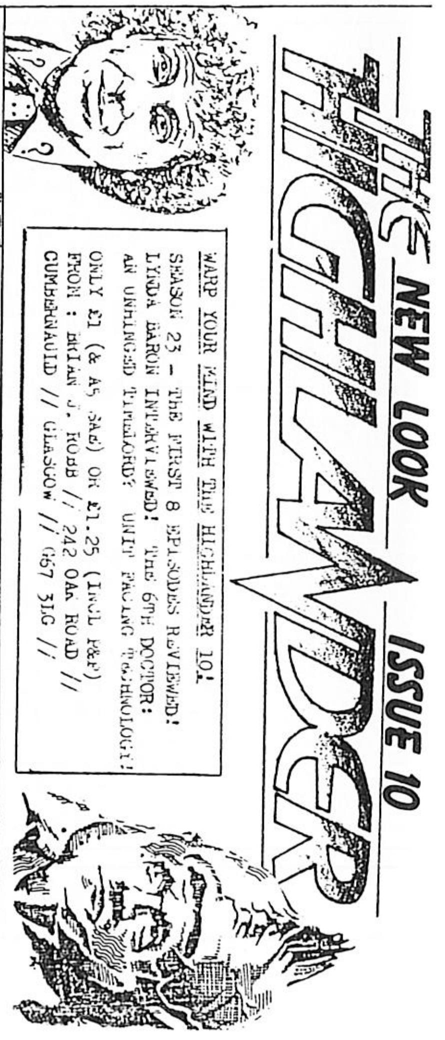
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